

97.

MISC.

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Third grade  
Examinations.

Syllabuses.

1889-1900.







BOARD OF EDUCATION, SOUTH KENSINGTON,  
LONDON, S.W.



SYLLABUS OF ART EXAMINATION.

*(The examination will last two hours.)*

**Perspective.**

The candidate will be expected to show—

(A.) Skill in using instruments and working out one or two problems accurately, and

(B.) Evidence of ability in the ready application of the rules of perspective to the representation of objects, views of buildings, landscapes, &c., by free-hand sketches in pencil, ink or water-colour. (In the last case, one colour only is to be used, such as sepia, lamp-black or neutral tint.)

There will be first and second class passes. A second-class success will be accepted for the Elementary Drawing Certificate and a first-class success for the Art Class Teachers' Certificate.

The number of marks awarded will be in proportion to the varying degrees of difficulty presented by the problems.

Candidates must qualify in (A.) and (B.).

(A.) Representing in perspective from plan and elevation, or from specification, simple solids or objects of plane or curved surfaces having one line or surface on, or parallel to, the ground plane.

Drawing and measuring lines inclined to the horizontal, and contained in vertical planes inclined to the picture plane.

Drawing figures or solids in perspective, some of whose leading constructive lines are horizontal, and the others contained in vertical planes at right angles to the horizontal lines, *e.g.*, a cube with one edge horizontal, and one face making a given angle with the ground.

Drawing solids having plane or curved surfaces in oblique positions, and all their constructive lines inclined to the ground, such representations being limited to problems which can be solved by the treatment of an oblique plane and perpendiculars thereto.

Drawing reflections of solids in plane mirrors, horizontal or vertical.

Drawing shadows of lines, surfaces and solids, rectilinear or curved, upon any specified planes and on surfaces of single curvature, by natural or artificial light.

(B.) Finding and describing, from views given in perspective, the actual dimensions, position and other particulars respecting the objects represented under the conditions of any of the foregoing classes of subject (or in the case of shadows and reflections, ascertaining the position of the source of light, reflecting surface, &c.)

Indicating how change in position, say of the spectator, of the object, or of the source of light, &c., affects the representations of the given objects, &c.

Indicating effects of distance on the appearance of objects, shadows, &c.

Pointing out and correcting errors in perspective in respect of given subjects.



In the diagrams accompanying the paper of questions the following letters will represent the terms applied to the various points, lines, &c., used in working out the perspective scheme, viz. :—

- H.L. Horizon Line.
  - C.V. Centre of Vision. The point on the picture plane directly opposite the eye of the spectator.
  - E. Eye. The point showing the position of the eye of the spectator and its perpendicular distance from the picture-plane.
  - G.P. Ground Plane.
  - G.L. Ground Line. The intersection of the ground-plane with the picture-plane.
  - P.P. Picture Plane.
  - P.D. Point of Distance.
  - V.P. Vanishing Points of lines.
  - V.L. Vanishing Lines of planes.
  - C.V.L. Centre of a Vanishing Line.
  - M.P. Measuring Point.
  - S. The Sun.
  - V.P.S.R. Vanishing Point of the Sun's Rays. The point to which, when the sun is behind the spectator, the parallel lines representing the sun's rays appear to vanish.
  - V.L.P.S. Vanishing Line of the Plane of Shade. The V.L. of the plane passing through the S. or V.P.S.R. and containing the line throwing the shadow.
  - L. Source of Artificial Light.
  - R.S. Reflecting Surface.
- The candidate must show the points and lines by means of which the perspective or the geometrical result is arrived at, and also mark them respectively with the letters above given.



BOARD OF EDUCATION, SOUTH KENSINGTON,  
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SYLLABUS OF ART EXAMINATION.

**Geometrical Drawing (Art).**

*(1½ hours are allowed for this Examination.)*

This examination is intended to test—

(A) The students' ability to use compasses, T square, set squares, protractor, and scales, in showing their knowledge of ordinary geometrical constructions, and

(B) Their power of applying these constructions to ornamental and decorative work, which they may do both by freehand drawing and by means of instruments.

There will be first and second class passes. A second-class success will be accepted for the Elementary Drawing Certificate, and a first-class success for the Art Class Teachers' Certificate.

Candidates will be required to qualify in—

(A) Construction of triangles, quadrilaterals, and polygons from given data.

Describing circles to satisfy given conditions—passing through given points, touching lines and circles. Drawing straight lines touching circles.

Construction of figures similar to given figures.

Proportional division of lines, including third, fourth, and mean proportionals, extreme and mean ratio. Plain and diagonal scales. Scale of chords.

Construction of the ellipse, drawing its tangents and normals.

Drawing curves defined by simple conditions.

Inscribing and describing rectilinear figures and circles within and about others.

Plans, elevations, and sections of simple geometrical solids, singly or in combination, in simple positions.

(B) The application of geometrical constructions to setting out schemes of ornamental patterns, construction of units of patterns, spacing of wall and other surfaces for decorative purposes, and construction of arch-forms, tracery, and mouldings, &c.



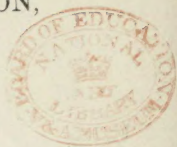
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(B) The application of geometrical constructions to setting out schemes of ornamental patterns, construction of units of patterns, spacing of wall and other surfaces for decorative purposes, and construction of arch-forms, tracery, and mouldings, &c.



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SYLLABUS OF ART EXAMINATION.

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Principles of Ornament.

(SUBJECT 22.)

INTRODUCTORY.

The use of form and colour for ornamental and decorative purposes may be considered under two headings, the ideal and the imitative. The former is creative, requiring the exercise of such qualities as imagination, in contradistinction to the imitative, which confines itself to reproducing.

Ornamental Art may be said to incline rather to the ideal, while Pictorial Art may be said to incline more towards the imitative; although in the latter both qualities may be combined or either may predominate.

The subject of this Syllabus being Principles of Ornament it concerns itself primarily with the ideal. It may be well here to indicate certain directions of study likely to prove beneficial to candidates in the acquirement of an appreciation of principles, and their application to the Arts of Design; their attention is directed especially to

The General Proportions of Architectural Form:

The Classic Orders:

Gothic Architecture and Ornament:

Examples of Applied Ornament, both ancient, mediæval, and modern:

Modifications due to processes of production and the structure of materials:

Structure and growth of plants, trees, shells, &c.

Lines of growth and motion as in animals, birds, ships, waves, &c.

Analysis and simplification of complicated forms.

Elementary Geometry.

It cannot be too strongly impressed upon candidates that intelligent draughtsmanship is absolutely indispensable for the study and fit expression of ornament. The mere acquisition of terms and laws without the power of illustration would be useless to candidates, who are therefore earnestly recommended to lose no opportunity of noticing and recording, no matter how slightly, graceful lines observed in the grouping of figures, animals or floral forms; to cultivate the faculties of keen and accurate observation; and to pay attention to the necessity of clearly expressing the reasons which guided them in forming their opinions.

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PRINCIPLES.

A. FITNESS: and B. BEAUTY:

which should be the ultimate objects of ornament.

The following may be regarded as Accepted Laws, interpreting Principles:—

1. Symmetry and Balance.
2. Proportion and Spacing.
3. Subordination.
4. Repose.
5. Congruity.
6. Radiation.
7. Contrast including Counterchange.
8. Repetition and Rhythm including Alternation.
9. Unity.



## DEFINITIONS.

FITNESS.—By "Fitness" may be understood suitability in the following directions :—

1. To the material in which the ornament is expressed and to the materials to which it may be applied.
2. To the means wherewith it is to be executed.
3. To the purposes which the object to be ornamented is to serve.
4. To the position which such object is intended to occupy.

N.B.—*Ornament should not weaken either the constructive appearance of an object or its form.*

## I.—SYMMETRY AND BALANCE.

By "Symmetry" may be understood the harmony of similar masses or lines answering to each other. By "Balance" may be understood an impression of similar harmony produced by the arrangement of dissimilar masses or lines.

## II.—PROPORTION AND SPACING.

By "Proportion" may be understood the relation of one part as compared with another or with the whole. "Spacing" may be said to mean the breaking up of existing spaces into smaller shapes bearing harmonious inter-relations

## III.—SUBORDINATION.

By "Subordination" may be understood the frank recognition of the primary importance of construction, the equally frank acceptance of the limitations of material or medium, and the subduing or sacrifice of some parts of the construction or ornamentation in order to emphasize the importance of others.

## IV.—REPOSE.

By "Repose" may be understood the effect produced by a quiet and dignified treatment in contradistinction to obtrusiveness of detail, or assertiveness of colour; Repose being the result of mutual harmony by the perfect proportion which each part or each colour bears to the rest.

## V.—CONGRUITY.

"Congruity" may be said to be the harmonious relation, agreement or consistency between the different parts of an object, or between the complete object and its surroundings.

## VI.—RADIATION.

"Radiation" is the law whereby groups of lines, diverging from a point suggest common origin or growth.

## VII.—CONTRAST.

"Contrast" is the reciprocal effect produced upon two or more forms or colours by their juxtaposition. "Counterchange" is reversal of effect, *e.g.*, that being white which was black and *vice versa*.

## VIII.—REPETITION AND RHYTHM.

"Repetition" is a sequence of corresponding units in any direction. "Rhythm" is the repetition of a sequence of units in a defined arrangement or proportion. "Alternation" differs from "Rhythm," by limiting the repetition of units.

NOTE.—It will be found that the more abstract a form is the better it will bear repetition; the more closely it approaches imitation, the less suitable it is for such purpose.



## IX.—UNITY.

By "Unity" may be understood the co-operation of every detail in a scheme to the production of one effect.

BEAUTY. By the term "Beauty" may be understood the harmonious co-operation of many qualities, such as form, light and shade, or colour in subtle proportion.

N.B.—*These foregoing principles and accepted laws are equally applicable to schemes of colour, as to form, whether flat or in relief.*

For the purpose of the examination in this subject "Ornament" is understood to mean the embellishment or enrichment of an object by means of form and colour.

Such enrichment or embellishment may be effected with the simplest as well as with more complex elements, and will depend for its success upon the application of such principles and laws as those enumerated above.

Direct transcripts from Nature, in which the close imitation of the actual appearance of things has been the first aim, are rarely ornamental in the sense which the term is here intended to convey.

Broadly speaking, for the sake of clearness, ornament may be divided into two classes:—

A. Forms which have no suggestiveness of actual things; those for instance, in which lines are fitted together or intermixed, so as to make shapes such as plaits, chequers, zig-zags, waved or undulating lines, squares or triangles, circles, ellipses, &c. Such are purely abstract in character, the interest or beauty in them arising chiefly from the correlation of lines and shapes in contrast or harmony one with another.

B. Forms in which lines, shapes, &c., are used to convey suggestions rather than faithful likenesses of natural objects, and of actual or fancifully imagined things, such as human beings, centaurs, animals, birds, masks, plants, garlands, architectural details, vases, heraldic devices, lettering, &c.

Most of the forms under A would necessarily be of a geometrical character, whilst those under B would involve greater variety of line, position, and shape in their construction.

Such principles and laws as the foregoing have been deduced from the best types of ornament which have been produced in bygone ages and by different nations, and it is the careful study of such types in the survey of ornament generally, apart from the question of the people who made them, or the periods when they were made, that leads to the perception of how artists and craftsmen have expressed their appreciation of a feeling for regulation in composing ornament.

Comparative analysis of examples of Art expression leads to the recognition and appreciation of their underlying principles and laws.

## METHODS OF EXPRESSION.

Ornament may be expressed in two ways. First, by tangible relief, as in wood and stone carving or in other modelled surfaces, metal-work, jewellery, etc., all of which may or may not be combined with colour. Secondly, by form and colour upon a plane surface, as in mosaic, inlay of marble, wood or metal, leaded, stained and painted glass, pottery, stencil and painting, also in tapestry, carpets, needlework and woven fabrics.

## DIVISION OF SURFACE.

Plane surfaces, such as floors, walls and ceilings, may be divided into panels of various shapes, square, oblong, polygonal, circular, oval, &c., which may be either projecting, incised or sunk. They may be wholly or partially covered with diapers or repeating patterns, banded or striped, or a combination of these methods may be used.

Curved surfaces such as the soffits of vaults or domes, may be treated in the same way. Here the horizontal bands form rings, and in domes vertical stripes suggest ribs.



In the setting out of panels, bands or stripes, a sense of proportion will be found to be most important.

#### VARIETY OF PLANE SURFACE.

Variety of surface includes the concave, the convex, the undulating and the flat. Texture may be divided into rough, smooth, glazed, polished or burnished. The effect of these varieties may be infinitely extended by their combination in varying proportions, as may be seen in the treatment of metal, marble, stone, brick and tile, wood and leatherwork, and in woven stuffs.

#### CLASSES OR STYLES.

##### I.—*The Geometric.*

Ornament composed of abstract forms arranged upon a mathematical basis.

##### II.—*The Realistic.*

Where an actual or natural object is directly copied or imitated and applied, design being shown solely in arrangement.

##### III.—*The Conventional.*

Where the salient characteristics of natural form and growth are emphasized, modified or adapted.

##### IV.—*The Symbolic, Allegorical or Epic.*

*Symbolic* : Where the ornamental device is invested with a meaning, as for example : the winged globe and lotus in Egyptian ; the thyrsus and certain animals and plants in Classic ; the cross, the fish, the vine, &c., in Christian ornament ; and in Heraldry. *Allegorical or Epic* : As, for instance, in figure subjects on Greek Vases, and figure subjects expressing myth, legend and history in later tapestries and embroideries of the Renaissance period.

##### V.—*The Grotesque.*

This depends upon selection, emphasis, and exaggeration, which may be either in the direction of the humorous and fantastic or of the terrifying and weird.

Grotesque may be said to bear the same relation to ornament as satire and humour do to literature.

The *Symbolic* and *Grotesque* in style may be considered as sub-divisions of Nos. II. and III.

N.B.—*The well-known "styles" of ornament denominated by National or personal names form a special subject of examination in Historic Ornament.*



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## IV.—REPOSE.

By "Repose" may be understood the effect produced by a quiet and dignified treatment in contradistinction to obtrusiveness of detail, or assertiveness of colour; Repose being the result of mutual harmony by the perfect proportion which each part or each colour bears to the rest.

## V.—CONGRUITY.

"Congruity" may be said to be the harmonious relation, agreement or consistency between the different parts of an object, or between the complete object and its surroundings.

## VI.—RADIATION.

"Radiation" is the law whereby groups of lines, diverging from a point suggest common origin or growth.

## VII.—CONTRAST.

"Contrast" is the reciprocal effect produced upon two or more forms or colours by their juxtaposition. "Counterchange" is reversal of effect, *e.g.*, that being white which was black and *vice versa*.

## VIII.—REPETITION AND RHYTHM.

"Repetition" is a sequence of corresponding units in any direction. "Rhythm" is the repetition of a sequence of units in a defined arrangement or proportion. "Alternation" differs from "Rhythm," by limiting the repetition of units.

NOTE.—It will be found that the more abstract a form is the better it will bear repetition; the more closely it approaches imitation, the less suitable it is for such purpose.



## IX.—UNITY.

By "Unity" may be understood the co-operation of every detail in a scheme to the production of one effect.

BEAUTY. By the term "Beauty" may be understood the harmonious co-operation of many qualities, such as form, light and shade, or colour in subtle proportion.

N.B.—*These foregoing principles and accepted laws are equally applicable to schemes of colour, as to form, whether flat or in relief.*

For the purpose of the examination in this subject "Ornament" is understood to mean the embellishment or enrichment of an object by means of form and colour.

Such enrichment or embellishment may be effected with the simplest as well as with more complex elements, and will depend for its success upon the application of such principles and laws as those enumerated above.

Direct transcripts from Nature, in which the close imitation of the actual appearance of things has been the first aim, are rarely ornamental in the sense which the term is here intended to convey.

Broadly speaking, for the sake of clearness, ornament may be divided into two classes:—

A. Forms which have no suggestiveness of actual things; those for instance, in which lines are fitted together or intermixed, so as to make shapes such as plaits, chequers, zig-zags, waved or undulating lines, squares or triangles, circles, ellipses, &c. Such are purely abstract in character, the interest or beauty in them arising chiefly from the correlation of lines and shapes in contrast or harmony one with another.

B. Forms in which lines, shapes, &c., are used to convey suggestions rather than faithful likenesses of natural objects, and of actual or fancifully imagined things, such as human beings, centaurs, animals, birds, masks, plants, garlands, architectural details, vases, heraldic devices, lettering, &c.

Most of the forms under A would necessarily be of a geometrical character, whilst those under B would involve greater variety of line, position, and shape in their construction.

Such principles and laws as the foregoing have been deduced from the best types of ornament which have been produced in bygone ages and by different nations, and it is the careful study of such types in the survey of ornament generally, apart from the question of the people who made them, or the periods when they were made, that leads to the perception of how artists and craftsmen have expressed their appreciation of a feeling for regulation in composing ornament.

Comparative analysis of examples of Art expression leads to the recognition and appreciation of their underlying principles and laws.

## METHODS OF EXPRESSION.

Ornament may be expressed in two ways. First, by tangible relief, as in wood and stone carving or in other modelled surfaces, metal-work, jewellery, etc., all of which may or may not be combined with colour. Secondly, by form and colour upon a plane surface, as in mosaic, inlay of marble, wood or metal, leaded, stained and painted glass, pottery, stencil and painting, also in tapestry, carpets, needlework and woven fabrics.

## DIVISION OF SURFACE.

Plane surfaces, such as floors, walls and ceilings, may be divided into panels of various shapes, square, oblong, polygonal, circular, oval, &c., which may be either projecting, incised or sunk. They may be wholly or partially covered with diapers or repeating patterns, banded or striped, or a combination of these methods may be used.

Curved surfaces such as the soffits of vaults or domes, may be treated in the same way. Here the horizontal bands form rings, and in domes vertical stripes suggest ribs.



In the setting out of panels, bands or stripes, a sense of proportion will be found to be most important.

#### VARIETY OF PLANE SURFACE.

Variety of surface includes the concave, the convex, the undulating and the flat. Texture may be divided into rough, smooth, glazed, polished or burnished. The effect of these varieties may be infinitely extended by their combination in varying proportions, as may be seen in the treatment of metal, marble, stone, brick and tile, wood and leatherwork, and in woven stuffs.

#### CLASSES OR STYLES.

##### I.—*The Geometric.*

Ornament composed of abstract forms arranged upon a mathematical basis.

##### II.—*The Realistic.*

Where an actual or natural object is directly copied or imitated and applied, design being shown solely in arrangement.

##### III.—*The Conventional.*

Where the salient characteristics of natural form and growth are emphasized, modified or adapted.

##### IV.—*The Symbolic, Allegorical or Epic.*

*Symbolic*: Where the ornamental device is invested with a meaning, as for example: the winged globe and lotus in Egyptian; the thyrsus and certain animals and plants in Classic; the cross, the fish, the vine, &c., in Christian ornament; and in Heraldry. *Allegorical or Epic*: As, for instance, in figure subjects on Greek Vases, and figure subjects expressing myth, legend and history in later tapestries and embroideries of the Renaissance period.

##### V.—*The Grotesque.*

This depends upon selection, emphasis, and exaggeration, which may be either in the direction of the humorous and fantastic or of the terrifying and weird.

Grotesque may be said to bear the same relation to ornament as satire and humour do to literature.

The *Symbolic* and *Grotesque* in style may be considered as sub-divisions of Nos. II. and III.

N.B.—The well-known "styles" of ornament denominated by National or personal names form a special subject of examination in Historic Ornament.



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SYLLABUS OF ART EXAMINATION.

*(The examination will last two hours.)*

**Perspective.**

The candidate will be expected to show—

(A.) Skill in using instruments and working out one or two problems accurately, and

(B.) Evidence of ability in the ready application of the rules of perspective to the representation of objects, views of buildings, landscapes, &c., by free-hand sketches in pencil, ink or water-colour. (In the last case, one colour only is to be used, such as sepia, lamp-black or neutral tint.)

There will be first and second class passes. A second-class success will be accepted for the Elementary Drawing Certificate and a first-class success for the Art Class Teachers' Certificate.

The number of marks awarded will be in proportion to the varying degrees of difficulty presented by the problems.

Candidates must qualify in (A.) and (B.).

(A.) Representing in perspective from plan and elevation, or from specification, simple solids or objects of plane or curved surfaces having one line or surface on, or parallel to, the ground plane.

Drawing and measuring lines inclined to the horizontal, and contained in vertical planes inclined to the picture plane.

Drawing figures or solids in perspective, some of whose leading constructive lines are horizontal, and the others contained in vertical planes at right angles to the horizontal lines, *e.g.*, a cube with one edge horizontal, and one face making a given angle with the ground.

Drawing solids having plane or curved surfaces in oblique positions, and all their constructive lines inclined to the ground, such representations being limited to problems which can be solved by the treatment of an oblique plane and perpendiculars thereto.

Drawing reflections of solids in plane mirrors, horizontal or vertical.

Drawing shadows of lines, surfaces and solids, rectilineal or curved, upon any specified planes and on surfaces of single curvature, by natural or artificial light.

(B.) Finding and describing, from views given in perspective, the actual dimensions, position and other particulars respecting the objects represented under the conditions of any of the foregoing classes of subject (or in the case of shadows and reflections, ascertaining the position of the source of light, reflecting surface, &c.)

Indicating how change in position, say of the spectator, of the object, or of the source of light, &c., affects the representations of the given objects, &c.

Indicating effects of distance on the appearance of objects, shadows, &c.

Pointing out and correcting errors in perspective in respect of given subjects.



In the diagrams accompanying the paper of questions the following letters will represent the terms applied to the various points, lines, &c., used in working out the perspective scheme, viz. :—

- H.L. Horizon Line.
  - C.V. Centre of Vision. The point on the picture plane directly opposite the eye of the spectator.
  - E. Eye. The point showing the position of the eye of the spectator and its perpendicular distance from the picture-plane.
  - G.P. Ground Plane.
  - G.L. Ground Line. The intersection of the ground-plane with the picture-plane.
  - P.P. Picture Plane.
  - P.D. Point of Distance.
  - V.P. Vanishing Points of lines.
  - V.L. Vanishing Lines of planes.
  - C.V.L. Centre of a Vanishing Line.
  - M.P. Measuring Point.
  - S. The Sun.
  - V.P.S.R. Vanishing Point of the Sun's Rays. The point to which, when the sun is behind the spectator, the parallel lines representing the sun's rays appear to vanish.
  - V.L.P.S. Vanishing Line of the Plane of Shade. The V.L. of the plane passing through the S. or V.P.S.R. and containing the line throwing the shadow.
  - L. Source of Artificial Light.
  - R.S. Reflecting Surface.
- The candidate must show the points and lines by means of which the perspective or the geometrical result is arrived at, and also mark them respectively with the letters above given.
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SYLLABUS OF ART EXAMINATION.

**Geometrical Drawing (Art).**

(1½ hours are allowed for this Examination.)

This examination is intended to test—

(A) The students' ability to use compasses, T square, set squares, protractor, and scales, in showing their knowledge of ordinary geometrical constructions, and

(B) Their power of applying these constructions to ornamental and decorative work, which they may do both by freehand drawing and by means of instruments.

There will be first and second class passes. A second-class success will be accepted for the Elementary Drawing Certificate, and a first-class success for the Art Class Teachers' Certificate.

Candidates will be required to qualify in—

(A) Construction of triangles, quadrilaterals, and polygons from given data.

Describing circles to satisfy given conditions—passing through given points, touching lines and circles. Drawing straight lines touching circles.

Construction of figures similar to given figures.

Proportional division of lines, including third, fourth, and mean proportionals, extreme and mean ratio. Plain and diagonal scales.

Scale of chords.

Construction of the ellipse, drawing its tangents and normals.

Drawing curves defined by simple conditions.

Inscribing and describing rectilinear figures and circles within and about others.

Plans, elevations, and sections of simple geometrical solids, singly or in combination, in simple positions.

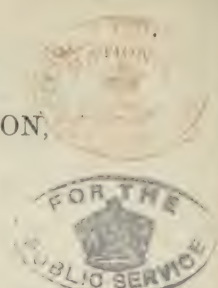
(B) The application of geometrical constructions to setting out schemes of ornamental patterns, construction of units of patterns, spacing of wall and other surfaces for decorative purposes, and construction of arch-forms, tracery, and mouldings, &c.



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Drawing figures or solids in perspective, some of whose leading constructive lines are horizontal, and the others contained in vertical planes at right angles to the horizontal lines, *e.g.*, a cube with one edge horizontal, and one face making a given angle with the ground.

Drawing solids having plane or curved surfaces in oblique positions, and all their constructive lines inclined to the ground, such representations being limited to problems which can be solved by the treatment of an oblique plane and perpendiculars thereto.

Drawing reflections of solids in plane mirrors, horizontal or vertical.

Drawing shadows of lines, surfaces and solids, rectilinear or curved, upon any specified planes and on surfaces of single curvature, by natural or artificial light.

(B.) Finding and describing, from views given in perspective, the actual dimensions, position and other particulars respecting the objects represented under the conditions of any of the foregoing classes of subject (or in the case of shadows and reflections, ascertaining the position of the source of light, reflecting surface, &c.)

Indicating how change in position, say of the spectator, of the object, or of the source of light, &c., affects the representations of the given objects, &c.

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Pointing out and correcting errors in perspective in respect of given subjects.



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-

SYLLABUS OF ART EXAMINATION.

Principles of Ornament.

(SUBJECT 22.)

INTRODUCTORY.

The use of form and colour for ornamental and decorative purposes may be considered under two headings, the ideal and the imitative. The former is creative, requiring the exercise of such qualities as imagination, in contradistinction to the imitative, which confines itself to reproducing.

Ornamental Art may be said to incline rather to the ideal, while Pictorial Art may be said to incline more towards the imitative; although in the latter both qualities may be combined or either may predominate.

The subject of this Syllabus being Principles of Ornament it concerns itself primarily with the ideal. It may be well here to indicate certain directions of study likely to prove beneficial to candidates in the acquirement of an appreciation of principles, and their application to the Arts of Design; their attention is directed especially to

The General Proportions of Architectural Form:

The Classic Orders:

Gothic Architecture and Ornament:

Examples of Applied Ornament, both ancient, mediæval, and modern:

Modifications due to processes of production and the structure of materials:

Structure and growth of plants, trees, shells, &c.

Lines of growth and motion as in animals, birds, ships, waves, &c.

Analysis and simplification of complicated forms.

Elementary Geometry.

It cannot be too strongly impressed upon candidates that intelligent draughtsmanship is absolutely indispensable for the study and fit expression of ornament. The mere acquisition of terms and laws without the power of illustration would be useless to candidates, who are therefore earnestly recommended to lose no opportunity of noticing and recording, no matter how slightly, graceful lines observed in the grouping of figures, animals or floral forms; to cultivate the faculties of keen and accurate observation; and to pay attention to the necessity of clearly expressing the reasons which guided them in forming their opinions.

PRINCIPLES.

A. FITNESS: and B. BEAUTY:

which should be the ultimate objects of ornament.

The following may be regarded as Accepted Laws, interpreting Principles:—

1. Symmetry and Balance.
2. Proportion and Spacing.
3. Subordination.
4. Repose.
5. Congruity.
6. Radiation.
7. Contrast including Counterchange.
8. Repetition and Rhythm including Alternation.
9. Unity.



## DEFINITIONS.

FITNESS.—By "Fitness" may be understood suitability in the following directions :—

1. To the material in which the ornament is expressed and to the materials to which it may be applied.
2. To the means wherewith it is to be executed.
3. To the purposes which the object to be ornamented is to serve.
4. To the position which such object is intended to occupy.

N.B.—*Ornament should not weaken either the constructive appearance of an object or its form.*

## I.—SYMMETRY AND BALANCE.

By "Symmetry" may be understood the harmony of similar masses or lines answering to each other. By "Balance" may be understood an impression of similar harmony produced by the arrangement of dissimilar masses or lines.

## II.—PROPORTION AND SPACING.

By "Proportion" may be understood the relation of one part as compared with another or with the whole. "Spacing" may be said to mean the breaking up of existing spaces into smaller shapes bearing harmonious inter-relations

## III.—SUBORDINATION.

By "Subordination" may be understood the frank recognition of the primary importance of construction, the equally frank acceptance of the limitations of material or medium, and the subduing or sacrifice of some parts of the construction or ornamentation in order to emphasize the importance of others.

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By "Repose" may be understood the effect produced by a quiet and dignified treatment in contradistinction to obtrusiveness of detail, or assertiveness of colour; Repose being the result of mutual harmony by the perfect proportion which each part or each colour bears to the rest.

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"Radiation" is the law whereby groups of lines, diverging from a point suggest common origin or growth.

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*Symbolic*: Where the ornamental device is invested with a meaning, as for example: the winged globe and lotus in Egyptian; the thyrsus and certain animals and plants in Classic; the cross, the fish, the vine, &c., in Christian ornament; and in Heraldry. *Allegorical or Epic*: As, for instance, in figure subjects on Greek Vases, and figure subjects expressing myth, legend and history in later tapestries and embroideries of the Renaissance period.

##### V.—*The Grotesque.*

This depends upon selection, emphasis, and exaggeration, which may be either in the direction of the humorous and fantastic or of the terrifying and weird.

Grotesque may be said to bear the same relation to ornament as satire and humour do to literature.

The *Symbolic* and *Grotesque* in style may be considered as sub-divisions of Nos. II. and III.

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This examination is intended to test—

- (A) The students' ability to use compasses, T square, set squares, protractor, and scales, in showing their knowledge of ordinary geometrical constructions, and
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  - Inscribing and describing rectilinear figures and circles within and about others.
  - Plans, elevations, and sections of simple geometrical solids, singly or in combination, in simple positions.

- (B) The application of geometrical constructions to setting out schemes of ornamental patterns, construction of units of patterns, spacing of wall and other surfaces for decorative purposes, and construction of arch-forms, tracery, and mouldings, &c.



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SYLLABUS OF ART EXAMINATIONS.

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FREEHAND DRAWING OF ORNAMENT IN OUTLINE.

Two and a-half hours are allowed for the Examination in this subject, which will take the place of the Examinations in the Elementary and Advanced Stages of Freehand Drawing (Subjects 2b and 3b).

Candidates are required to make a drawing in outline on a half Imperial sheet of paper from a photographic representation of a cast of Ornament similar in character to the casts used for the examination hitherto held in outline drawing from the cast. (*See reduced example below*).

The drawing must not be of the same size as the example supplied. No ruling, measuring, tracing, or use of instruments is allowed.





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SYLLABUS OF ART EXAMINATIONS.

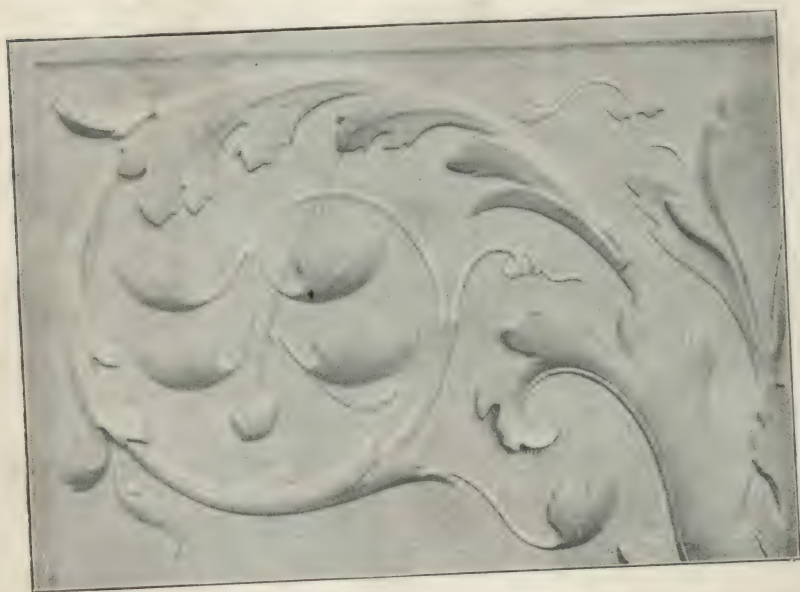
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1769-1770

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SYLLABUS OF ART EXAMINATIONS.

---

DRAWING IN LIGHT & SHADE FROM A CAST.

Three hours are allowed for the Examination in this subject, which will take the place of the examinations in the Elementary and Advanced Stages of Drawing in Light and Shade from a Cast (Subject 5b).

Candidates are required to make a shaded drawing on a half Imperial sheet of paper from a cast of fruit or foliage or from a rosette, centre of a scroll or other cast of ornament in high relief similar to those shown below (*see* figs. 1, 2, 3).

The drawing must not be of the same size as the cast. No ruling, measuring, or use of instruments is allowed.

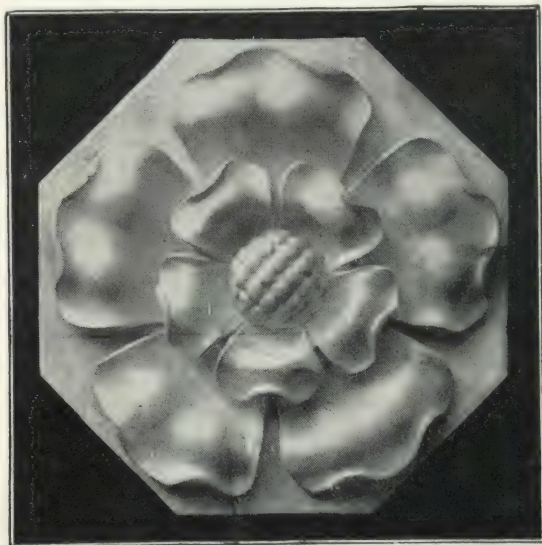


FIG. 1.





FIG. 2.



FIG. 3.

The casts selected for use should be hung before the candidates in such a way that each of them is lighted by only one light. The size of the casts should be in fair proportion to the size of the drawing paper upon which the candidate is required to do his work.

DEPARTMENT OF SCIENCE AND ART  
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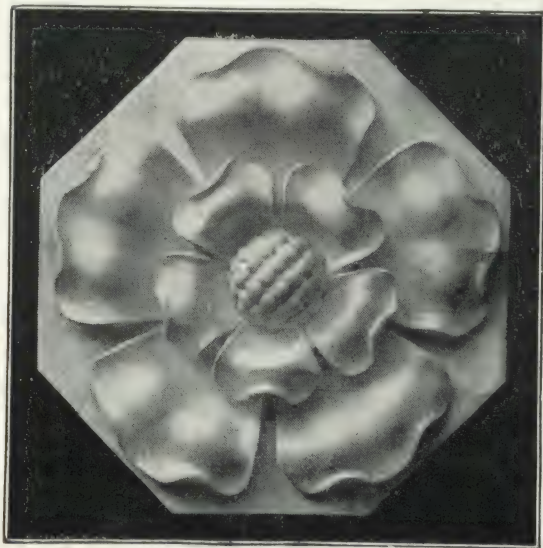


FIG. 1.





FIG. 2.

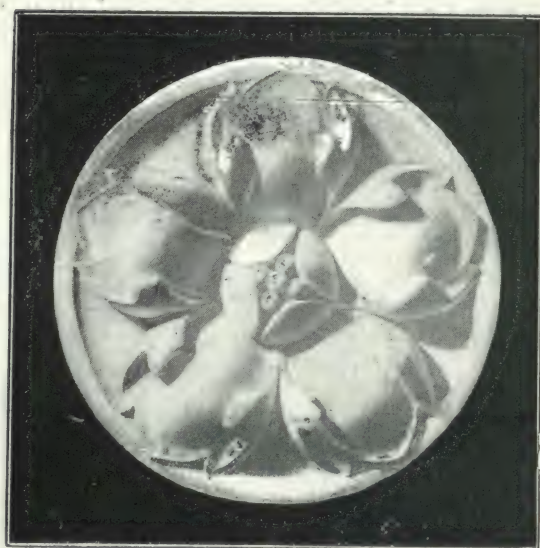


FIG. 3.

The casts selected for use should be hung before the candidates in such a way that each of them is lighted by only one light. The size of the casts should be in fair proportion to the size of the drawing paper upon which the candidate is required to do his work.

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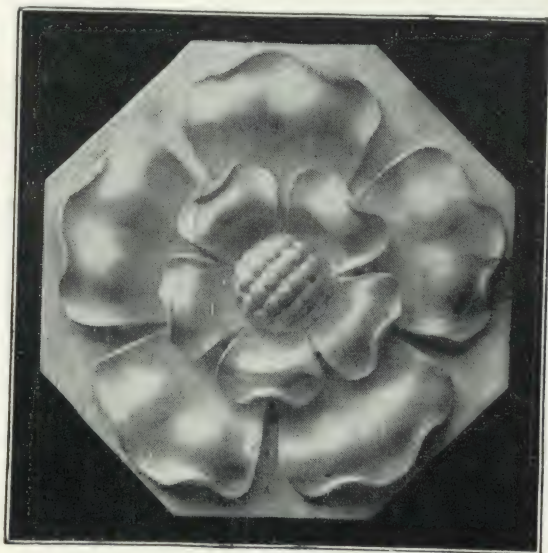


FIG. 1.





FIG. 2.



FIG. 3.

The casts selected for use should be hung before the candidates in such a way that each of them is lighted by only one light. The size of the casts should be in fair proportion to the size of the drawing paper upon which the candidate is required to do his work.

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DEPARTMENT OF SCIENCE AND ART  
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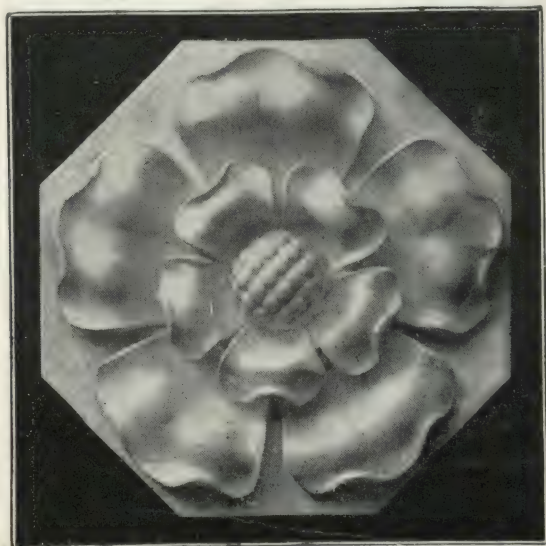


FIG. 1.





FIG. 2.



FIG. 3.

The casts selected for use should be hung before the candidates in such a way that each of them is lighted by only one light. The size of the casts should be in fair proportion to the size of the drawing paper upon which the candidate is required to do his work.

DEPARTMENT OF SCIENCE AND ART  
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SYLLABUS OF ART EXAMINATIONS.

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MODEL DRAWING.

Two and a-half hours are allowed for the Examination in this subject, which will take the place of the Examinations in the Elementary and Advanced Stages of Model Drawing (Subjects 3a and 5a).

Each candidate is required to draw on a half Imperial sheet of paper the objects placed before him, including the drawing board on which they stand, as they appear from the point of view in which he may be seated, and his drawing is expected to show a knowledge of the effect of perspective in modifying the appearance of the models. Candidates are not required to shade their drawings since marks for the exercise in shading are confined to work done in Drawing in Light and Shade from a Cast (Subject 5b).

No ruling, measuring, or use of instruments is allowed; but the pencil may be held between the eye and the objects for the purpose of estimating their apparent relative size.

For the examination the groups will be composed of three or more of the geometrical models and vases shown in Figs. I. and II., placed upon an Imperial Drawing Board.

N.B.—Models and vases indicated in the accompanying figures must be of the sizes given below.

Cone (No. 1). Base, 10 ins. diameter; axis, or altitude, 15 ins.

Ring (No. 2). Outside diameter, 12 ins.; section,  $1\frac{1}{2}$  ins. by  $1\frac{1}{2}$  ins.

Square Prism (No. 3). Edge of base,  $7\frac{1}{2}$  ins.; length or altitude, 15 ins.

White, unglazed, long-necked Bottle (No. 4). Height,  $12\frac{3}{4}$  ins.; greatest width,  $6\frac{1}{2}$  ins.

Cylinder (No. 5). Base 8 ins. diameter; length or altitude,  $12\frac{1}{2}$  ins.

Large Solid Cube (No. 6). Edge, 10 ins.

Large unglazed terra-cotta Vase (No. 7). Height,  $9\frac{1}{2}$  ins.; greatest width,  $8\frac{1}{4}$  ins.

Hexagonal Prism (No. 8). Edge of base,  $4\frac{1}{2}$  ins.; length or altitude, 15 ins.

Triangular Prism (No. 9). Edge of base, 8 ins.; length or altitude, 15 ins.

Square Pyramid (No. 10). Edge of base, 10 ins.; altitude, 14 ins.

Sphere (No. 11).  $9\frac{1}{2}$  ins. in diameter.



Skeleton Cube (No. 12). Outside edge, 12 in.; section of frame-work,  $1\frac{3}{4}$  ins. by  $1\frac{3}{4}$  ins.

Red glazed Vase (No. 13). Height,  $10\frac{1}{2}$  ins.; greatest width, 7 ins.

Small Solid Cube (No. 14). Edge, 6 ins.

Imperial Drawing Board, 22 ins. by 30 ins.

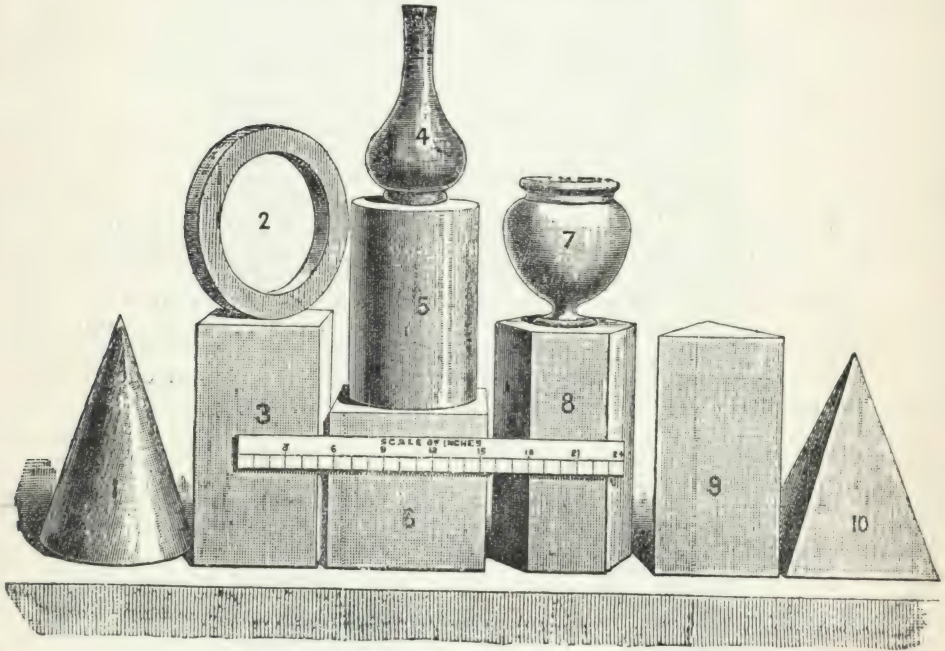


FIG. 1.

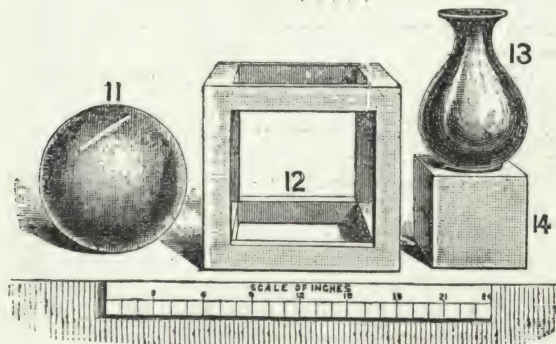


FIG. 2.

DEPARTMENT OF SCIENCE AND ART  
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LONDON, S.W.

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SYLLABUS OF ART EXAMINATIONS.

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Each candidate is required to draw on a half Imperial sheet of paper the objects placed before him, including the drawing board on which they stand, as they appear from the point of view in which he may be seated, and his drawing is expected to show a knowledge of the effect of perspective in modifying the appearance of the models. Candidates are not required to shade their drawings since marks for the exercise in shading are confined to work done in Drawing in Light and Shade from a Cast (Subject 5b).

No ruling, measuring, or use of instruments is allowed; but the pencil may be held between the eye and the objects for the purpose of estimating their apparent relative size.

For the examination the groups will be composed of three or more of the geometrical models and vases shown in Figs. I. and II., placed upon an Imperial Drawing Board.

N.B.—Models and vases indicated in the accompanying figures must be of the sizes given below.

Cone (No. 1). Base, 10 ins. diameter; axis, or altitude, 15 ins.

Ring (No. 2). Outside diameter, 12 ins.; section,  $1\frac{1}{2}$  ins. by  $1\frac{1}{2}$  ins.

Square Prism (No. 3). Edge of base,  $7\frac{1}{2}$  ins.; length or altitude, 15 ins.

White, unglazed, long-necked Bottle (No. 4). Height,  $12\frac{3}{4}$  ins.; greatest width,  $6\frac{1}{2}$  ins.

Cylinder (No. 5). Base 8 ins. diameter; length or altitude,  $12\frac{1}{2}$  ins.

Large Solid Cube (No. 6). Edge, 10 ins.

Large unglazed terra-cotta Vase (No. 7). Height,  $9\frac{1}{2}$  ins.; greatest width,  $8\frac{1}{4}$  ins.

Hexagonal Prism (No. 8). Edge of base,  $4\frac{1}{2}$  ins.; length or altitude, 15 ins.

Triangular Prism (No. 9). Edge of base, 8 ins.; length or altitude, 15 ins.

Square Pyramid (No. 10). Edge of base, 10 ins.; altitude, 14 ins.

Sphere (No. 11).  $9\frac{1}{2}$  ins. in diameter.



Skeleton Cube (No. 12). Outside edge, 12 in.; section of frame work,  $1\frac{3}{4}$  ins. by  $1\frac{3}{4}$  ins.

Red glazed Vase (No. 13). Height,  $10\frac{1}{4}$  ins.; greatest width, 7 ins.

Small Solid Cube (No. 14). Edge, 6 ins.

Imperial Drawing Board, 22 ins. by 30 ins.

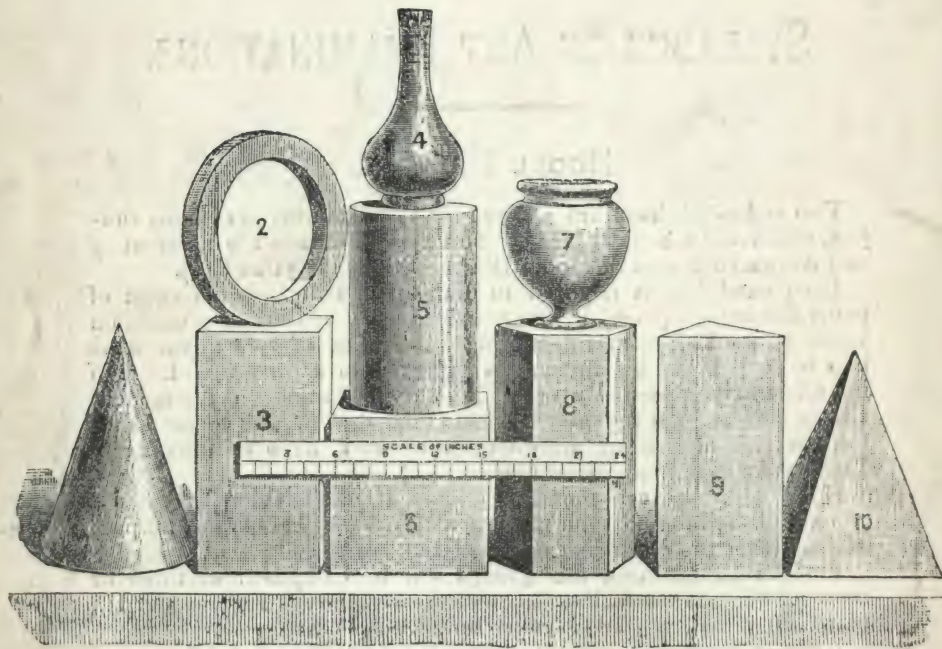


FIG. 1.

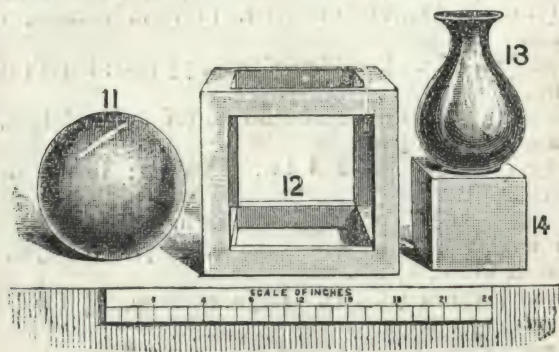


FIG. 2.

DEPARTMENT OF SCIENCE AND ART  
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Each candidate is required to draw on a half Imperial sheet of paper the objects placed before him, including the drawing board on which they stand, as they appear from the point of view in which he may be seated, and his drawing is expected to show a knowledge of the effect of perspective in modifying the appearance of the models. Candidates are not required to shade their drawings since marks for the exercise in shading are confined to work done in Drawing in Light and Shade from a Cast (Subject 5b).

No ruling, measuring, or use of instruments is allowed; but the pencil may be held between the eye and the objects for the purpose of estimating their apparent relative size.

For the examination the groups will be composed of three or more of the geometrical models and vases shown in Figs. I. and II., placed upon an Imperial Drawing Board.

N.B.—Models and vases indicated in the accompanying figures must be of the sizes given below.

Cone (No. 1). Base, 10 ins. diameter; axis, or altitude, 15 ins.

Ring (No. 2). Outside diameter, 12 ins.; section,  $1\frac{1}{2}$  ins. by  $1\frac{1}{2}$  ins.

Square Prism (No. 3). Edge of base,  $7\frac{1}{2}$  ins.; length or altitude, 15 ins.

White, unglazed, long-necked Bottle (No. 4). Height,  $12\frac{3}{4}$  ins.; greatest width,  $6\frac{1}{2}$  ins.

Cylinder (No. 5). Base 8 ins. diameter; length or altitude,  $12\frac{1}{2}$  ins.

Large Solid Cube (No. 6). Edge, 10 ins.

Large unglazed terra-cotta Vase (No. 7). Height,  $9\frac{1}{2}$  ins.; greatest width,  $8\frac{1}{2}$  ins.

Hexagonal Prism (No. 8). Edge of base,  $4\frac{1}{2}$  ins.; length or altitude, 15 ins.

Triangular Prism (No. 9). Edge of base, 8 ins.; length or altitude, 15 ins.

Square Pyramid (No. 10). Edge of base, 10 ins.; altitude, 14 ins.

Sphere (No. 11).  $9\frac{1}{2}$  ins. in diameter.



Skeleton Cube (No. 12). Outside edge, 12 in.; section of framework,  $1\frac{3}{4}$  ins. by  $1\frac{3}{4}$  ins.

Red glazed Vase (No. 13). Height,  $10\frac{1}{4}$  ins.; greatest width, 7 ins.

Small Solid Cube (No. 14). Edge, 6 ins.

Imperial Drawing Board, 22 ins. by 30 ins.

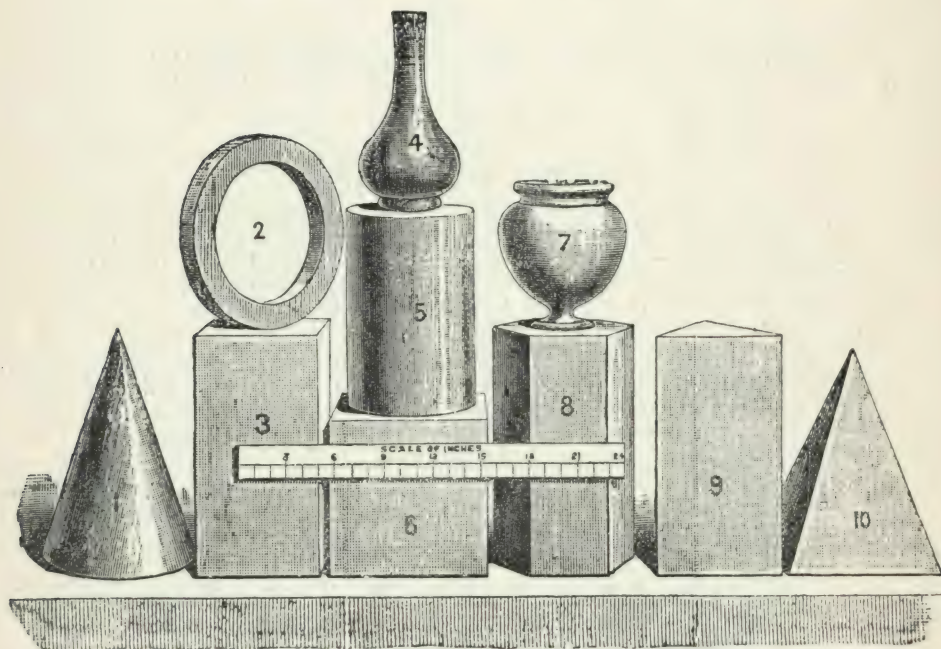


FIG. 1.

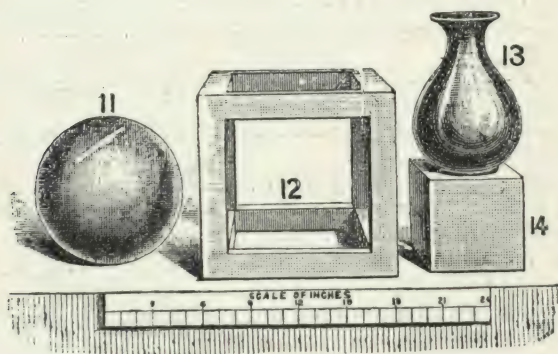


FIG. 2.

Skeleton Cube (No. 12). Outside edge, 12 in.; section of frame-  
work,  $1\frac{3}{4}$  ins. by  $1\frac{3}{4}$  ins.  
Red glazed Vase (No. 13). Height,  $10\frac{1}{4}$  ins.; greatest width,  
7 ins.  
Small Solid Cube (No. 14). Edge, 6 ins.

Imperial Drawing Board, 22 ins. by 30 ins.

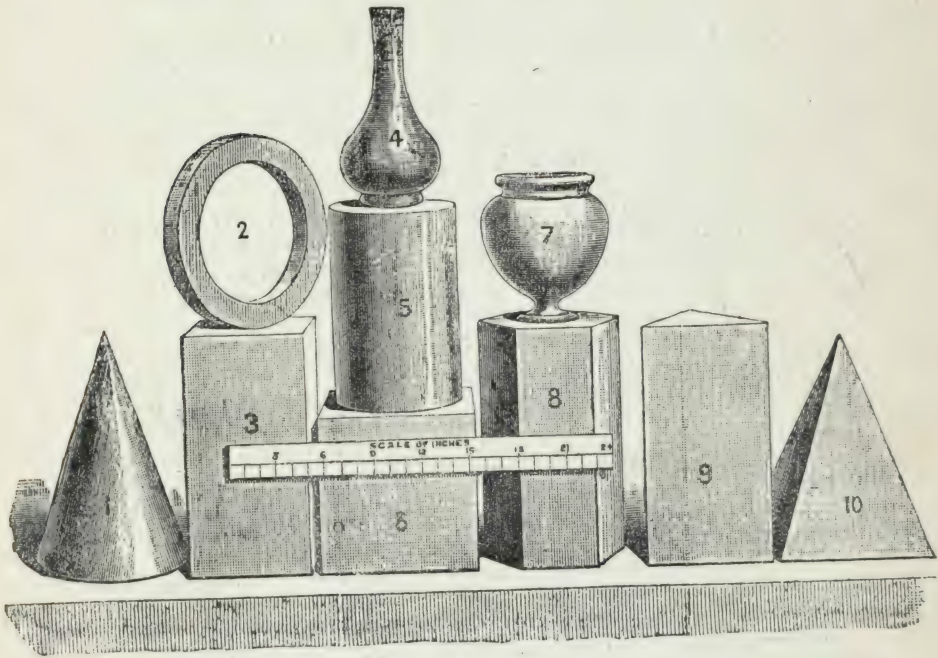


FIG. 1.

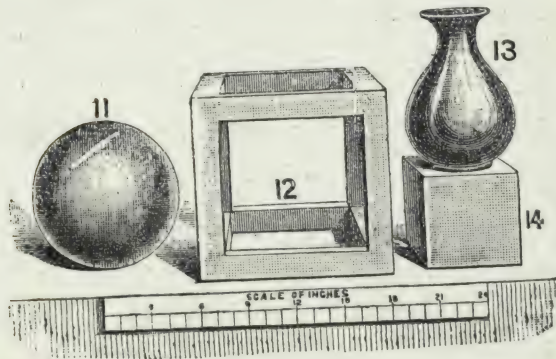


FIG. 2.



DEPARTMENT OF SCIENCE AND ART  
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SYLLABUS OF ART EXAMINATIONS.

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For the examination the groups will be composed of three or more of the geometrical models and vases shown in Figs. I. and II., placed upon an Imperial Drawing Board.

N.B.—Models and vases indicated in the accompanying figures must be of the sizes given below.

Cone (No. 1). Base, 10 ins. diameter; axis, or altitude, 15 ins.

Ring (No. 2). Outside diameter, 12 ins.; section,  $1\frac{1}{2}$  ins. by  $1\frac{1}{2}$  ins.

Square Prism (No. 3). Edge of base,  $7\frac{1}{2}$  ins.; length or altitude, 15 ins.

White, unglazed, long-necked Bottle (No. 4). Height,  $12\frac{3}{4}$  ins.; greatest width,  $6\frac{1}{2}$  ins.

Cylinder (No. 5). Base 8 ins. diameter; length or altitude,  $12\frac{1}{2}$  ins.

Large Solid Cube (No. 6). Edge, 10 ins.

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Hexagonal Prism (No. 8). Edge of base,  $4\frac{1}{2}$  ins.; length or altitude, 15 ins.

Triangular Prism (No. 9). Edge of base, 8 ins.; length or altitude, 15 ins.

Square Pyramid (No. 10). Edge of base, 10 ins.; altitude, 14 ins.

Sphere (No. 11).  $9\frac{1}{2}$  ins. in diameter.

*Syllabuses  
of  
Third Grade Exams.*

*1889.*







DEPARTMENT OF SCIENCE AND ART OF  
THE COMMITTEE OF COUNCIL ON EDUCATION,  
LONDON.

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SYLLABUSES OF THIRD GRADE EXAMINATIONS  
IN THE FOLLOWING SUBJECTS\* OF ART INSTRUCTION:—

- Drawing in Stage 3b.
- Drawing in Stage 5a.
- Drawing in Stage 5b.
- Plant Drawing in Outline Stage (10a).
- Painting Ornament in Monochrome.
- Painting from Still Life.
- Drawing from the Antique.
- Drawing the Antique from Memory.
- Drawing from Life.
- Modelling Design Ornament.
- Modelling Design, Figure Subject.
- Modelling from Life.
- Modeling from the Antique.

---

DRAWING IN STAGE 3B.

Candidates are required to make an *outline* drawing from the cast, on a slightly enlarged scale, so as to fairly fill a half imperial sheet of drawing paper. The drawing must be from a portion 12 inches long of that part of the ornament of one of the Louis XII. pilasters nearest the capital, or from one of the scrolls of the Madeleine pilaster, which must be, in size, in fair proportion to the half imperial sheet of paper.

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\* The Syllabuses of the other subjects of the Third Grade Examinations are printed separately.



## DRAWING IN STAGE 5A.

Candidates are required to draw from groups similar to those described below.

The exercise must be drawn in chalk or black lead, the scale of the drawing being such as to *fairly fill* a half-sheet of imperial paper. The drawing must be lightly shaded.

Upon an imperial drawing board, or other similar board, about 18 inches above the floor, the group selected is placed.

Examples of Groups.—The cone from a large set of models placed upon its base. The hexagonal prism from the same set resting with one end upon the board, and tilted so as to lean against the side of the cone. The bottle from "Minton's three objects of form," or other vase from the Department lists, laid down touching the cone and prism, and in front of them. The board, cone, hexagonal prism, and bottle to be drawn.

A large metal dish-cover laid upon the board so as to show the interior, and a knife-box placed on end beside the cover. The board, dish-cover, and knife-box to be drawn.

Two zinc pails placed upon the board, the one standing upright, and the other lying on its side with the interior visible to the candidates. The board and pails to be drawn.

## DRAWING IN STAGE 5B.

Candidates are required to make a shaded drawing in chalk, which must be slightly enlarged or reduced, from a cast of fruit or foliage, or from a rosette, centre of a scroll, or other cast of ornament in *high relief*. The drawing must fairly fill a half imperial sheet of drawing paper. The cast should be lighted by only one light, and must be, in size, in fair proportion to the half imperial sheet of drawing paper.

## PLANT DRAWING IN OUTLINE (STAGE 10A).

Candidates are required to make a drawing in outline to fairly fill a half imperial sheet of drawing paper, from a growing plant or from a bough cut from an evergreen, standing in a pot or vase.

The height of the plant or bough with its pot or vase should not be less than 21 inches. The pot or vase need only be slightly indicated.

Not more than 3 or 4 candidates should draw from one plant or bough.

Candidates are required to place a mark on the right hand of the drawing paper showing the height of the "horizontal line" (to indicate the level of the candidate's eye).

The plant or bough must be obtained by the superintendents of examination according to the directions issued.

## PAINTING ORNAMENT IN MONOCHROME.

The exercises have to be executed on the specially coloured canyases supplied by the Department, the form, light, and shade, must be taken from the diagram. The ornament must be painted in what is known as

"Grisaille," and should be in agreeable relation with the colour of the ground, and not necessarily, therefore, made only of black and white.

Candidates may paint in oil or tempera only.

The coloured canvases to be used by candidates desiring to paint in tempera must be previously coated with size, and must be thoroughly dry before being given to candidates.

Candidates will be expected to sketch in the whole of the ornament, and finish as much as they can of it.

---

#### PAINTING FROM STILL LIFE.

Candidates are required to paint in colour a group of still-life objects, such as:—

A pewter inkstand filled with ink, a quill pen standing in it, another quill pen lying on a sheet of red blotting-paper which has been in use; or a plate with two or three oranges in it; and such like.

The exercises must be executed on the canvases supplied by the Department.

Candidates may paint in oil or water colours.

Candidates using water colours must strain such paper as they are accustomed to use over the canvas, writing on their paper the examination number which is upon the slip. In order that they may do this, the canvas may be supplied to them before the time fixed for examination.

The group must be arranged by the superintendents of examination before the candidates arrive.

---

#### DRAWING FROM THE ANTIQUE.

Candidates are required to draw from the cast of such a figure as that of the Venus of Milo, the Gladiator, the Antinous, or the Discobolus, in any point of view which may be selected by the examiner.

The casts have to be arranged by the superintendents of examination before the candidates arrive.

Candidates' drawings must be wholly executed in chalk, on a half imperial sheet of drawing paper supplied by the Department.

Candidates are required to place a mark on the right hand of the drawing paper showing the height of the "horizontal line" (to indicate the level of the candidate's eye).

---

#### DRAWING THE ANTIQUE FROM MEMORY.

Candidates are required to draw from memory any one of the following figures in any point of view which may be selected by the examiner:—

The Standing Discobolus,

The Germanicus,

The Antinous, and

The Dancing Faun.

Candidates' drawings must be in outline, and must be wholly executed in chalk, on a half imperial sheet of drawing paper supplied by the Department.

Shading is not expected, but proper indications of the more striking forms within the contour may be given, and marks will be allowed for them.

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## DRAWING FROM LIFE.

Candidates are required to draw from a nude male figure\* in any point of view which may be selected by the examiner.

The studies must be wholly executed in chalk, on a half imperial sheet of drawing paper supplied by the Department.

Candidates are required to place a mark on the right hand of the drawing paper showing the height of the "horizontal line" (to indicate the level of the candidate's eye).

---

## MODELLING DESIGN ORNAMENT (STAGE 23e).

*(Held at South Kensington only.)*

Candidates are required to model a design in relief for a panel, including moulding, or some similar subject. The scheme for the whole to be indicated, and a small portion to be finished.

Candidates are also required to pass an examination in casting from waste moulds.

---

## MODELLING DESIGN (FIGURE SUBJECT, STAGE 23f).

*(Held at South Kensington only.)*

Candidates are required to model in relief, upon a panel, a figure subject, with or without some ornament, in some known historic style.

Candidates are also required to pass an examination in casting from waste moulds.

---

## MODELLING FROM LIFE.

*(Held at South Kensington only.)*

Candidates are required to model a nude figure\* in relief upon a panel about 24 inches by 14 inches.

Candidates are also required to pass an examination in casting from waste moulds.

---

## MODELLING FROM THE ANTIQUE.

*(Held at South Kensington only.)*

Candidates are required to model upon a panel about 13 inches by 9 inches, the subject of the examination, smaller than the original placed before them.

Candidates are also required to pass an examination in casting from waste moulds.

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\* Where women candidates are to be examined a female model should be posed in the same attitude.

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## SYLLABUS OF THIRD GRADE EXAMINATIONS.

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### Composition from a given Figure Subject.

Candidates are required to make a design for a frieze, or a panel, or some such architectural feature, for which the subject of the composition and the dimensions it is to fill are stated by the examiner.

In all cases the method or material in which the design is intended to be carried out has to be stated, whether in painting, carving, wood or stone, or otherwise.



**Editorial Note:** The following is a list of the names of the members of the American Medical Association who have been elected to the office of the Association for the year 1917. The names are arranged in alphabetical order of the names of the members of the Association.

DEPARTMENT OF SCIENCE AND ART  
OF THE COMMITTEE OF COUNCIL ON EDUCATION,  
LONDON.



SYLLABUS OF SUBJECTS OF THE SECOND  
GRADE EXAMINATION IN DRAWING.

The subjects of the second grade examination are as follows :—

1. Freehand drawing from flat examples.
2. Freehand drawing from models.
3. Linear Perspective.
4. Elementary Modelling.

One hour and a half is allowed for working the papers in freehand drawing and perspective, one hour for model drawing, and from two to three hours for elementary modelling.

(1.) *Freehand Drawing.*

Specimens of the examples used at the Second Grade Examination in Freehand Drawing are given on page 2.

An F or HB pencil is the best for outline work. Care should be taken not to press so heavily with the pencil as to indent the paper, as the lines which may have to be corrected cannot then be so easily rubbed out ; and by drawing too heavily the hand is cramped, and freedom is lost.

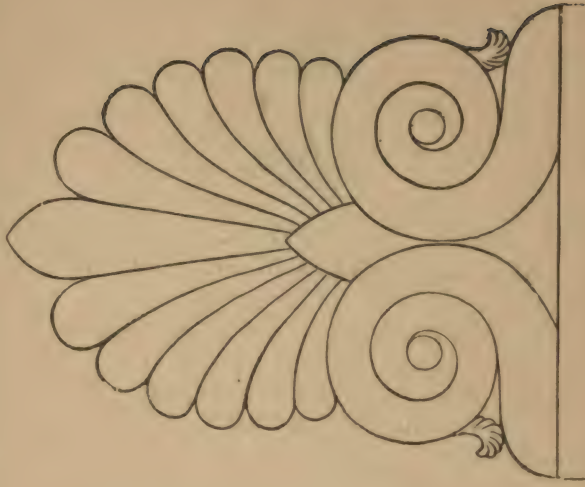
(2.) *Model Drawing.*

Candidates for examination in this subject are required to make a drawing in outline, not shaded, from a group of three or more objects of well-defined form, such as geometrical models, simple vases, or other objects of plain construction. Each candidate is required to draw the objects placed before him as they appear from the point of view in which he may be seated, and his drawing is expected to show a knowledge of the effect of perspective in modifying the appearance of the models.

No ruling, measuring, or use of instruments is allowed ; but the pencil may be held between the eye and the objects for the purpose of estimating their apparent relative size.



*Specimens, in a reduced size of Examples used at the Second Grade Examination in Freehand Drawing.*



Candidates for the Second Grade Examination in Freehand Drawing are required to draw, from a copy, outlines like the above, either enlarged or reduced in size. No ruling, measuring, tracing, or use of instruments is allowed.

TEXT BOOKS.

*Dyce's Freehand Examples.*

*Poynter's South Kensington Drawing Books,*

SYLLABUS OF THE SUBJECTS OF SECTION 1 OF THE FIRST STAGE,  
OR ELEMENTARY COURSE, OF SCIENCE SUBJECT 1., PRACTICAL  
PLANE AND SOLID GEOMETRY.

(SECTION I.)

GEOMETRICAL DRAWING.

1. Construction and use of plain scales and scales of chords.
2. Proportional division of lines.
3. Mean third and fourth proportional to given lines.
4. Elementary constructions relating to lines and circles required in drawing out geometrical patterns and simple tracery.
5. Reduction and enlargement of plane figures.
6. Construction of regular polygons on a given side.
7. Inscription of regular polygons in a given circle.
8. Construction of irregular polygons from given data.
9. Reduction of irregular figures to triangles or squares.
10. Elementary constructions relating to ellipses.
11. Plan, elevation, and section of cube, pyramid, prism, cylinder, cone, and sphere, in simple positions.





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9. Reduction of irregular figures to triangles or squares.
10. Elementary constructions relating to ellipses.
11. Plan, elevation, and section of cube, pyramid, prism, cylinder, cone, and sphere, in simple positions.





(3.) *Perspective.*

In the Second Grade Examination in this subject candidates are required to represent from plan and elevation, or from specification, simple solids, or objects on the ground plane in any position. This may be done either by the direct method or by the use of vanishing points. By the direct method is meant the deduction of a perspective view direct from the plan.

(4.) *Elementary Modelling.*

Students examined in Elementary Modelling will be required to model from one or other of the following examples.

- |     |       |  |
|-----|-------|--|
| No. | 344.  | Rosette.                               |
| "   | 345.  | Another.                               |
| "   | 346.  | Another.                               |
| "   | 2315. | Elementary Ornament.                   |
| "   | 494a. | Rosette.                               |
| "   | 494b. | Another.                               |
| "   | 1542. | Pilaster.                              |
| "   | 1543. | Another.                               |
| "   | 476a. | Another.                               |
| "   | 476b. | Another.                               |
| "   | 478.  | Madeleine Pilaster (or section of it). |
| "   | 1641. | Panel.                                 |





DEPARTMENT OF SCIENCE AND ART  
OF THE COMMITTEE OF COUNCIL ON EDUCATION,  
LONDON, S.W.

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SYLLABUS  
OF THE  
QUALIFICATIONS

REQUIRED FOR

- (1.) The Art Class Teacher's Certificate, and  
(2.) The Art Master's or Third Grade Certificates;

(WITH A LIST OF STAGES OF ART INSTRUCTION;  
BEING EXCERPTS FROM THE SCIENCE  
AND ART DIRECTORY, REVISED  
TO JUNE, 1891).



LONDON:  
PRINTED FOR HER MAJESTY'S STATIONERY OFFICE,  
BY EYRE AND SPOTTISWOODE,  
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.

1891.

*Price One Penny.*





SYLLABUS  
OF THE  
QUALIFICATIONS

REQUIRED FOR

- (1.) The Art Class Teacher's Certificate, and  
(2.) The Art Master's or Third Grade Certificates;

with a list of the branches of Art, which, for convenience of reference, are divided into stages, as shown below :—

Stage 1. LINEAR DRAWING BY AID OF INSTRUMENTS.

- a. Linear Geometry (including problems in Practical Plane and Solid Geometry and Graphic Statics).
- b. Machine and Building Construction and Naval Architecture—*drawings from copies.*
- c. Linear Perspective.
- d. Architecture—*drawings from copies.*
- e. Sciography.

Stage 2. FREEHAND OUTLINE DRAWING OF RIGID FORMS FROM FLAT EXAMPLES.

- a. Objects.
- b. Ornament (showing elementary principles of design).

Stage 3. FREEHAND OUTLINE DRAWING FROM THE "ROUND."

- a. Models and objects.
- b. Ornament.

Stage 4. SHADING FROM FLAT EXAMPLES.

- a. Models and objects.
- b. Ornament.

Stage 5. SHADING FROM THE "ROUND" OR SOLID FORMS.

- a. Models and objects.
- b. Ornament.
- c. Drapery.
- d. Time sketching and sketching from memory.



Stage 6. DRAWING THE HUMAN FIGURE, AND ANIMAL FORMS, FROM  
FLAT EXAMPLES.

- a.* In outline.
- b.* Shaded.

Stage 7. DRAWING FLOWERS, FOLIAGE, AND OBJECTS OF NATURAL  
HISTORY, FROM FLAT EXAMPLES.

- a.* In outline.
- b.* Shaded.

Stage 8. DRAWING THE HUMAN FIGURE, OR ANIMAL FORMS, FROM  
THE "ROUND" OR NATURE.

- a.* In outline from casts.
- b*<sub>1</sub>. Shaded (details).
- b*<sub>2</sub>. Shaded (whole figures).
- c*<sub>1</sub>. Studies of heads from the life.
- c*<sub>2</sub>. Studies of the human figure from nude model.
- d.* Studies of drapery arranged on figure from antique or on the living model.
- e.* Time sketching.
- f.* Sketching from memory.

Stage 9. ANATOMICAL STUDIES.

- a.* Of the human figure.
- b.* Of animal forms.
- c.* Modelled from flat or examples in the round or relief.
- d.* Modelled from nature.

Stage 10. DRAWING FLOWERS, FOLIAGE, LANDSCAPE DETAILS, AND  
OBJECTS OF NATURAL HISTORY, FROM NATURE.

- a.* In outline.
- b.* Shaded.

Stage 11. PAINTING ORNAMENT FROM FLAT EXAMPLES.

- a.* In monochrome
  - b.* In colours
- } either in water-colour, tempera, or oil.

Stage 12. PAINTING ORNAMENT FROM THE CAST, &c.

- a.* In monochrome, either in water-colour, oil, or tempera.

Stage 13. PAINTING FROM FLAT EXAMPLES FLOWERS, STILL-LIFE,  
&c.

- a.* Flowers or natural objects, in water-colour, in oil, or in tempera.
- b.* Landscapes, or views of buildings.

Stage 14. PAINTING DIRECT FROM NATURE.

- a.* Flowers, or still-life, in water-colour, oil, or tempera, without backgrounds.
- b.* Landscapes, or views of buildings.
- c.* Drapery.

Stage 15. PAINTING (FROM NATURE) GROUPS OF STILL-LIFE, FLOWERS, &C., AS COMPOSITIONS OF COLOUR.

- a. In oil colour.
- b. In water-colour or tempera.
- c. In monochrome, or light and shade.

Stage 16. PAINTING THE HUMAN FIGURE OR ANIMALS IN MONOCHROME FROM CASTS.

- a. In oil, water-colour, or tempera.

Stage 17. PAINTING THE HUMAN FIGURE OR ANIMALS IN COLOUR.

- a. From the flat, or copies.
- b. The Head, or draped figure from nature.
- c. The nude figure from nature.
- d. Time sketches.

Stage 18. MODELLING ORNAMENT.

- a. Elementary from details, such as single ornamental devices, scrolls, &c.
- b. Advanced, from casts of ornamental compositions for pilasters, friezes, &c.
- c. From drawings or photographs.
- d. Time sketches from examples.
- e. Modelling from memory.

Stage 19. MODELLING THE HUMAN FIGURE OR ANIMALS.

- a. Elementary, from casts of hands, feet, &c.
- b<sup>1</sup>. Advanced, from casts of heads or masks from the antique in the round or relief.
- b<sup>2</sup>. Advanced, from the antique figure in the round or relief.
- c. From drawings.
- d. The head from nature.
- e. The nude figure from nature.
- f. Drapery from actual stuffs and not from casts.
- g. Modelling from memory.

Stage 20. MODELLING FRUITS, FLOWERS, FOLIAGE, AND OBJECTS OF NATURAL HISTORY, FROM NATURE.

Stage 21. TIME SKETCHES IN CLAY OF THE HUMAN FIGURES, OR ANIMALS, FROM NATURE.

Stage 22. ELEMENTARY DESIGN.

- a. Studies treating natural objects ornamentally.
- b. Ornamental arrangements to fill given spaces in outline, monochrome, or modelled.
- c. Ornamental arrangements to fill given spaces in colour.
- d. Studies of historic styles of ornament drawn or modelled.

Stage 23. DRAWINGS FROM ACTUAL MEASUREMENTS OF STRUCTURES, MACHINES, &C., APPLIED DESIGNS, TECHNICAL OR MISCELLANEOUS STUDIES.

- a. Architecture and building construction—drawings from *actual measurements*, taken by the student, of existing structures.
- b. Architecture and building construction—*original designs*.
- c. Ornamental design as applied to decorative or industrial art.
- d. Figure composition, and ornamental design with figures, as applied to decorative or industrial art.
- e. and f. The same as 23c and 23d, but in relief.
- g. Machine construction and naval architecture—drawings from *actual measurements*, taken by the student, of existing machines, ships, &c.
- h. Machine construction and naval architecture—*original designs*.



## QUALIFICATION FOR TEACHERS' CERTIFICATES.

Certificates.

There are four Forms or Grades of Certificates for Art Teachers—

- (i.) The Elementary School Teacher's Drawing Certificate ("D");
- (ii.) The Second Grade Drawing Certificate;
- (iii.) The Art Class Teacher's Certificate (Intermediate); and
- (iv.) The Art Master's Certificates (3rd Grade).

These several Certificates can be claimed when the requisite examinations have been passed. In applying for his Certificate the Applicant must state when and where he passed the examinations.

Applicants for Certificates may be required to be re-examined in any subject in which they have passed more than three years previously.

A teacher holding the 3rd Grade Certificate for Group IV. only is not qualified for the Head Mastership of a School of Art.

Other specially qualified persons may be exceptionally recognised.

### (I.)—THE ART CLASS TEACHER'S CERTIFICATE.

Art Class  
Teacher's  
certificate.

The requirements for the Art Class Teacher's Certificate are the satisfactory execution of the following works:—

- (a.) Stage 1a. Six or eight geometrical problems worked in ink with instruments; the problems being stated in writing. (On an imperial sheet.)
- (b.) Stage 3b. An outline in pencil of ornament in low relief from the cast from the Madeleine or Louis XII. pilasters, or any large ornamental scroll. (On an imperial sheet.)
- (c.) Stage 5a. A drawing from a group of models, which should include vases such as those produced by Wedgwood or Minton, or similar objects, drawn without background, to be executed with a black lead pencil or chalk and lightly shaded. (On an imperial sheet.)
- (d.) Stage 5b. A drawing from a piece of ornament in high relief, or from casts of fruit, shaded in chalk. (On an imperial sheet.)

and—

- (e.) A first class in Perspective, Second Grade Examination.
- (f.) A 1st class in Stage 3b. 3rd Grade Examination.
- (g.) A 1st class in Stage 5a. 3rd Grade Examination.
- (h.) A 1st class in Stage 5b. 3rd Grade Examination.

and a pass in:—

- (i.) Geometrical Drawing, Section 1 of Science Subject I.

## (II).--THE ART MASTER'S OR THIRD GRADE CERTIFICATES.

For the Art Master's or Third Grade Certificates in addition to the subjects of the Art Class Teacher's Certificate, those for the Certificate for Group 1—(Elementary Drawing, Colouring, and Design)—are required, viz. :—

Art Master's  
certificate.

The satisfactory execution of the following works :—

- (a.) Stage 1c. Two Perspective problems stated in words and neatly worked in ink. (On an imperial sheet.)
  - (b.) Stage 1d. A sheet of the classic orders of Architecture, and not less than three mouldings shaded in Indian ink or sepia. *The orders to be named and the authority for each drawing to be given with a reference to the building from which it is derived.* (On an imperial sheet.)
  - (c.) Stage 2b. A sheet of diagrams, derived from Dyce's Drawing Book, Albertolli's Ornament, Jacobsthal's Grammatik der Ornamente, and instruction in the School, showing the application of the principles on which Foliated Design is constructed. (On an imperial sheet.) *Under each diagram must be stated the principle it illustrates. Copies of examples merely blocked in are not sufficient.*
  - (d.) Stage 8a. An outline of the Figure from the cast. (On an imperial sheet.)
  - (e.) Stage 10a. A sheet of Foliage drawn in outline from a freely growing plant. (On an imperial sheet.)
  - (f.) Stages 14 and 22. A drawing of a flowering plant in water-colour or tempera from nature as nearly full size as possible, without background, together with three designs based on it to fill agreeably a square, a circle, a rectangle. One design to be in monochrome, one in two and one in three colours (*flat tints*). (On an imperial sheet.)
  - (g.) Stage 22b. A design in outline embodying the principles learnt in Stage 2b. (On an imperial sheet.)
- and a pass "Good" or a first class at the 3rd Grade Examinations in—
- (h.) Perspective.
  - (i.) Elementary Architecture.
  - (j.) Plant drawing in outline (Stage 10a).

Female Candidates are not required to submit a work in Stage 1d. nor to sit for the Examination in Elementary Architecture.

Certificates for the other Groups (II. to VI.) of subjects of Art instruction are also granted on passing the Examinations, the details of which are given at page 10.

Irrespective of the above-mentioned Group Certificates (II. to VI.), Candidates receive recognition on their Art Class Teacher's, or Art Master's, Certificate, if they send up a satisfactory work, and obtain a first class at the personal examinations (3rd grade) in the following sub-groups, while a student who has not taken a certificate receives a card showing his success in any of these subjects :—



- Drawing from Antique. (a.) Stage 8b<sup>2</sup>. A shaded drawing of a complete figure from the antique. (On an imperial sheet.)
- (b.) { Drawing in chalk or with black lead pencil from an antique figure, and  
Drawing the antique from memory.
- Painting in monochrome. (a.) Stages 11, 12, or 23. A decorative painting in monochrome of an ornament in grisaille on a coloured ground in oil or tempera. (On a sheet or canvas 30 ins. x 7 ins.)
- (b.) Painting ornament in monochrome in oil or tempera from a sketch or photograph.
- Still life Painting. (a.) Stage 15a. A Study of a Group of Still Life or flowers, as a composition of colour, in oil. (On a canvas of half imperial size.)
- (b.) Painting from still life.
- Flower Painting. (a.) Stage 15b. A group of Flowers painted from nature in water-colour. (On an imperial sheet.)
- Elementary Ornament. (a.) Stage 22d. A set of fifteen studies of ornamental design, showing the treatment of diapers, friezes, borders, panels, pilasters, &c., in colour or relief, from original examples, either in the South Kensington Museum or elsewhere, THE AUTHORITY BEING GIVEN ON EACH SKETCH illustrative of the modifications evolved during various historic periods.
- These studies should be coloured and shaded sufficiently to exhibit the treatment and modifications, and should not be highly finished specimens of still-life painting.
- Sections should be given of those parts of relief ornament which can be easily shown in that way, such as mouldings, and in the representation of embroidery, the direction of the stitching should be given.
- Students in country schools may make their studies from works on Architecture or Ornamental Art, and should supplement them as far as possible from examples in local Museums and in churches or houses in the neighbourhood.
- (b.) Elementary principles of Ornament.
- Ornamental Design (without the Figure). (a.) Stage 23c. A drawing of a flowering plant (such as that drawn in (f) for Group I.), together with three designs for patterns from it modified to suit the technical requirements of three different processes; for instance, embroidery, inlay, paper hanging, printed muslin, woven silk, painted tiles. The material must be named for each design. (These four drawings to be on an imperial sheet.)
- (b.) Design. (Ornament) (23c.)
- Drawing from the Life. (a.) Stage 8c<sup>2</sup>. A study in Chalk of a complete figure from the life. (On an imperial sheet.)
- (b.) Drawing in chalk or with black lead pencil from the life.
- Anatomy. (a.) Stage 9a. (Two drawings.) (a) The bones and (b) the muscles placed within the outline of an Antique figure, or of a study from the life, or of one of the photographs from the nude figure by Michelangelo in the Sistine Chapel. (On imperial sheets.)

(i) Anatomy.

- (a.) Stage 22*d*. Varied studies of Historic styles of Ornament, sufficiently extensive to represent the history of the styles selected, sketched from works in the South Kensington Museum, THE AUTHORITY IN EACH CASE BEING GIVEN. If they are from coloured ornament, the sketches are to be coloured also. (On two imperial sheets.) (See also p. 11, directions under Group II.) Historic Ornament.

(b.) Historic Ornament.

- (a.) Stage 23*d*. A design of ornament and figures as applied to decorative or industrial Art. This design should be not less than 15 inches in its longest direction, and should be neatly executed in light and shade. It is essential that figures should form an important feature of the design. (On an imperial sheet.) Ornamental Design (including the Figure).

- (b.) Composition from a given figure subject, with or without ornament, in some one Historic style (23*d*).

Stage 18*b*. A study of Ornament modelled from the cast. (On a panel 18 ins. by 24 ins.) Modelling Ornament.

- (a.) Stage 19*b*. A model of an Antique figure, not less than 30 ins. high, either in relief or in the round. Modelling from the Antique.

- (b.) Modelling from the Antique; and Casting from Waste Moulds.

- (a.) Stage 23*e*. A modelled design based on a flowering plant, together with three designs for patterns from it modified to suit the technical requirements of three different processes, as, for instance, carving, casting, wrought metal. The material must be named for each design. (Arranged on a panel 18 ins. by 24 ins.) Modelling Design (without the Figure).

- (b.) Modelling, Design, Ornament (23*e*); and Casting from Waste Moulds.

- (a.) Stage 19*e*. A model not less than 30 ins. high of the complete figure from the life. Modelling the Figure.

- (b.) Modelling in relief from the life; and Casting from Waste Moulds.

- (a.) Stage 22*d*. Various drawings of the relief ornament of Historic styles drawn from the casts, carvings, metal work, &c. in the South Kensington Museum, WITH WRITTEN AUTHORITIES FOR EACH; and sufficiently extensive to represent the history of the various styles selected. (On two imperial sheets.) (See also p. 11, directions under Group II.) Historic relief ornament.

(b.) Historic Ornament.

- (a.) Stage 23*f*. A modelled design in relief of ornament and figures as applied to decorative Art. Modelling Design (including the Figure).

- (b.) Modelling composition of a figure subject with or without ornament in some one Historic style (23*f*); and Casting from Waste Moulds.



- |                        |  |
|------------------------|--|
| Sciography.            | (a.) Stage 1e. A sheet of exercises in Sciography. (On an imperial sheet.)   |
|                        | (b.) Sciography.   |
| Architectural drawing. | (a.) Stage 23a (1). A measured drawing from a building or portion of a building, with the shadows accurately projected, and tinted. (On an imperial sheet.)                                  |
|                        | (b.) Obtain a 1st Class in the Elementary Stage of Science Subject III., (Building Construction.)  |
| Architectural design   | (a.) Stage 23a (2). A measured drawing in outline of an interior decorative detail, such as a tomb, a doorway, a choir stall, or the like, in stone, wood, or metal. (On an imperial sheet.) |
|                        | (b.) Architectural design.   |

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#### ADDITIONAL 3RD GRADE CERTIFICATES.

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In addition to the 3rd Grade Certificate, Group I., the following Certificates for different groups of subjects of instruction in Art are also granted to candidates who pass the prescribed examinations:—

#### CERTIFICATE FOR GROUP 2.—(PAINTING, DRAWING, AND DESIGN.)

Second Group. This Certificate is granted to candidates who have obtained a Certificate of the First Group, and who have submitted satisfactory specimens of the following works:—

- (a.) Stage 8b<sup>2</sup>. A shaded drawing from an antique figure. (On an imperial sheet.)
- (b.) „ 8d. A study of drapery arranged on an antique figure. (On an imperial sheet.)
- (c.) „ 11, 12, or 23. A decorative painting in monochrome of ornament in grisaille on a coloured ground in oil colour or tempera. The form and light and shade may be taken from a cast or from a photograph or drawing, or may be designed. (On a sheet or canvas 30 in. by 7 in.)  
 The colour of the ground may be chosen by the student, and that of the ornament, which should be what is known as “Grisaille,” though not necessarily made only of black and white, should be in agreeable relation with the colour of the ground.
- (d.) „ 13b or 14b. A landscape in oil from nature, or from some approved example. (On a canvas of half imperial size.)
- (e.) „ 15b. An imperial sheet with a group of Flowers painted from nature in water-colour. It is desired that

this shall be, as far as possible, a composition of flowers or flowering plants painted with proper relation to a real background, and arranged as a composition of colour.

- (f.) Stage 22d. A set of fifteen studies of ornamental design, showing the treatment of diapers, friezes, borders, panels, pilasters, &c., in colour or relief, from original examples, either in the South Kensington Museum or elsewhere, THE AUTHORITY BEING GIVEN ON EACH SKETCH, illustrative of modifications evolved during various historic periods. (On two imperial sheets.)

These studies should be coloured and shaded sufficiently to exhibit the treatment and modifications, and should not be highly finished specimens of still-life painting.

Sections should be given of those parts of relief ornament which can be easily shown in that way, such as mouldings, and in the representation of embroidery the direction of the stitching should be given.

Students in country schools may make their studies from works on Architecture or Ornamental Art, and should supplement them as far as possible from examples in local Museums and in churches or houses in the neighbourhood.

- (g.) Stage 23c. A drawing of a flowering plant (such as that drawn in (f) for Group I.), together with three designs for patterns from it modified to suit the technical requirements of three different processes; for instance, embroidery, inlay, paper hanging, printed muslin, woven silk, painted tiles. The material must be named for each design. (To be executed in body colour or tempera. On an imperial sheet.)

and have passed "Good" or obtain a first class at the 3rd Grade Examinations in—

- (h.) Elementary principles of Ornament.
- (i.) Designing ornament.
- (k.) Painting ornament in monochrome from a sketch or photograph as an exercise in decorative painting. (See (c.) Stages 12 and 23 above.)
- (l.) Drawing in chalk from an antique figure.

#### CERTIFICATE FOR GROUP 3.—(DRAWING AND PAINTING THE FIGURE AND STILL-LIFE.)

This Certificate is granted to candidates who have obtained Certificates of the First and Second Groups, and who have submitted satisfactory specimens of the following works :—

- (a.) Stage 8c<sup>2</sup>. A study in Chalk from the life. (On an imperial sheet.)
- (b.) „ 8d. Two studies of Drapery arranged on the living model; the drawing of each figure to be not less than 12 inches in height. (The studies to be mounted on one imperial sheet.)
- (c.) „ 9a. (Two drawings.) (a) The bones; and (b) the muscles placed within the outline of an Antique figure, or of a study from the life, or of one of the photographs from

Third Group.



the nude figure by Michelangelo in the Sistine Chapel.  
(On two imperial sheets.)

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(d.) Stage 15a. A Study of a Group of Still Life or flowers, as a composition of colour, in oil. (On a canvas of half imperial size.)

(e.) „ 17a. A painting of the Human Figure from a picture, in oil. (On a canvas of imperial size.)

f

(f.) „ 17c. A painting of the Nude figure from the life, in oil. For female candidates the figure may be partially draped, but the hands and feet must be exposed. (On a canvas of imperial size.)

(g.) „ 22d. Varied studies of Historic styles of Ornament, sufficiently extensive to represent the history of the styles selected, sketched from works in the South Kensington Museum, THE AUTHORITY IN EACH CASE BEING GIVEN. If they are from coloured ornament, the sketches are to be coloured also. Studies of figures without the architectural or ornamental surroundings with which they are combined are not desirable. (See also directions under Group II.) (On two imperial sheets.)

(h.) „ 23d. A design of ornament and figures as applied to decorative or industrial Art. This design should be not less than 15 inches in its longest direction, and should be neatly executed in light and shade. It is essential that figures should form an important feature of the design. (On an imperial sheet.)

and have passed "Good" or have obtained a first class at the 3rd Grade Examinations in—

(i.) Anatomy of the Human Figure.

(k.) Historic Ornament.

(l.) Painting in colour a Group of still life (Stage 15a or 15b). Any medium or vehicle may be required in the regulations for the Examinations.

(m.) Drawing in chalk from the life.

(n.) Designing from a given figure subject, with or without ornament, in some historic style.

(o.) Drawing the Antique from memory.

Candidates who are, or have been, students of the Royal Academy, and there admitted to study from the living model, are not required to pass the examination in drawing from the living model.

#### CERTIFICATE FOR GROUP 4.—(MODELLING ORNAMENT AND THE FIGURE.)

Fourth Group.

This Certificate is granted to candidates who have obtained the Art Class Teacher's or Intermediate Certificate, and who have submitted satisfactory specimens of the following works:—

(a.) Stage 8b<sup>2</sup>. A shaded drawing of an Antique figure from the cast. (On an imperial sheet.)

This will not be required of a candidate who has taken the certificate or Group II.

- (b.) Stage 18b. Modelled study of Ornament from the cast. (On a panel 18" × 24".)
- (c.) „ 18c. Modelled study of Ornament from a drawing or photograph. (On a panel 18" × 24".)
- (d.) „ 19b<sup>2</sup> (two works). A model of an Antique figure, not less than 30 inches high, in the round to be cast by the candidate, and another of like dimensions in relief.
- (e.) „ 20. Flowers or Foliage modelled suitably or sculptural treatment, and arranged ornamentally. (On a panel 18" × 24".)
- (f.) „ 22d. A set of studies executed in outline showing the treatment of arabesques, &c., as in Group II. (On an imperial sheet.)

This will not be required of a candidate who has taken the certificate for Group II.

- (g.) Stage 23e. Modelled ornament designed in similar character to that under 23c in Group II. (The four works arranged on a panel 18" × 24".)

and have passed "Good" or obtained a first class at the 3rd Grade Examinations in—

- (h.) The elementary principles of Ornament.

This will not be required of a candidate who has taken the certificate for Group II.

- (i.) Modelling, Design, Ornament (Stage 23e).
- (k.) Modelling from the Antique.
- (l.) Casting from waste moulds.

The holder of Certificate Group 4, 3rd Grade, is qualified to earn payments on results of 2nd and 3rd Grade Examinations, Examinations of work, and Examinations in Elementary Modelling.

#### CERTIFICATE FOR GROUP 5.—(MODELLING THE FIGURE FROM LIFE.)

This Certificate is granted to candidates who have obtained a Certificate of the First and Fourth Groups, and who have submitted satisfactory specimens of the following works:— Fifth Group.

- (a.) Stage 19e. A modelled study, not less than 30" high, from the life.
- (b.) Stage 8c<sup>2</sup>. A Study in Chalk from the life. (On an imperial sheet.)

Candidates who have taken the certificate for Group III, and those who are, or have been, Students of the Royal Academy, and there admitted to study from the living model, are not required to pass the examination in drawing from the living model.

- (c.) Stage 9a. A drawing of the Skeleton placed within the outline of an Antique figure. (On an imperial sheet.)

This will not be required of a candidate who has taken the certificate for Group III.

- (d.) Stage 9c. An anatomical rendering of an Antique figure, modelled. (On a panel not less than 30 inches high.)



- (e.) Stage 22d. (a.) Drawings of the relief ornament of Historic styles drawn from the casts, carvings, metal work, &c. in the South Kensington Museum, WITH WRITTEN AUTHORITIES FOR EACH; and sufficiently extensive to represent the history of the various styles selected. (On two imperial sheets.) (See also p. 11, directions under Group II.)  
 (b.) A set of drawings, not less than 12 in number, showing the historic treatment of drapery in sculpture when the figure is treated decoratively. (On two imperial sheets.)

- (f.) „ 23f. A modelled design in relief of ornament and figures as applied to decorative Art.

and have passed "Good" or obtained a first class at the 3rd Grade Examinations in—

- (g.) Anatomy.

This will not be required of a student who has taken the certificate for Group III.

- (h.) Historic Ornament.

- (i.) Modelling from a given figure subject with or without ornament. (23f).

- (k.) Modelling from life.

- (l.) Drawing from the life.

#### CERTIFICATE FOR GROUP 6.—(DOMESTIC ARCHITECTURAL DRAWING.)

##### Sixth Group.

This Certificate is granted to candidates who have obtained a Certificate of the First Group, and who have submitted satisfactory specimens of the following works—

- (a.) Stage 1e. A sheet of exercises in Sciography. (On an imperial sheet.)  
 (b.) „ 23 a (1.) A sheet containing a measured drawing from a building or exterior portion of a building, with the shadows accurately projected, and tinted. (On an imperial sheet.)  
 (c.) „ 23 a (2.) A measured drawing in outline of an interior decorative detail, such as a tomb, a doorway, choir stall, or the like, in stone, wood, or metal. (On an imperial sheet.)

and have passed "Good" or obtained a first class at the 3rd Grade Examinations in—

- (d.) Sciography.

- (e.) Architectural historic ornament.

- (f.) Architectural design, based on a well-known example.

and obtain a 1st class in

- (g.) The Elementary Stage of Science, Subject III., *Building Construction*. (This is substituted for former examination in Architectural construction.)

# SUBMISSION OF CERTIFICATE WORKS FOR EXAMINATION.

Works submitted for Certificates must be forwarded with the School or Class works of the session, and be duly entered on the supplementary Form 528. Certificate works.

Every work submitted as a Certificate work must be clearly marked with the title (and Group, if of 3rd Grade) of the Certificate for which it is submitted.

Works submitted by Candidates belonging to no School or Class must be sent direct to the Department of Science and Art, London, S.W., on or before the 9th of April.

A work which has been once submitted may not be again submitted.

\* \* *The Time Table of the Science and Art examinations in April and May 1892 is published in Form No. 90, which may be obtained on application to the Secretary, Department of Science and Art, London, S.W.*

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## SYLLABUS OF THIRD GRADE EXAMINATIONS.

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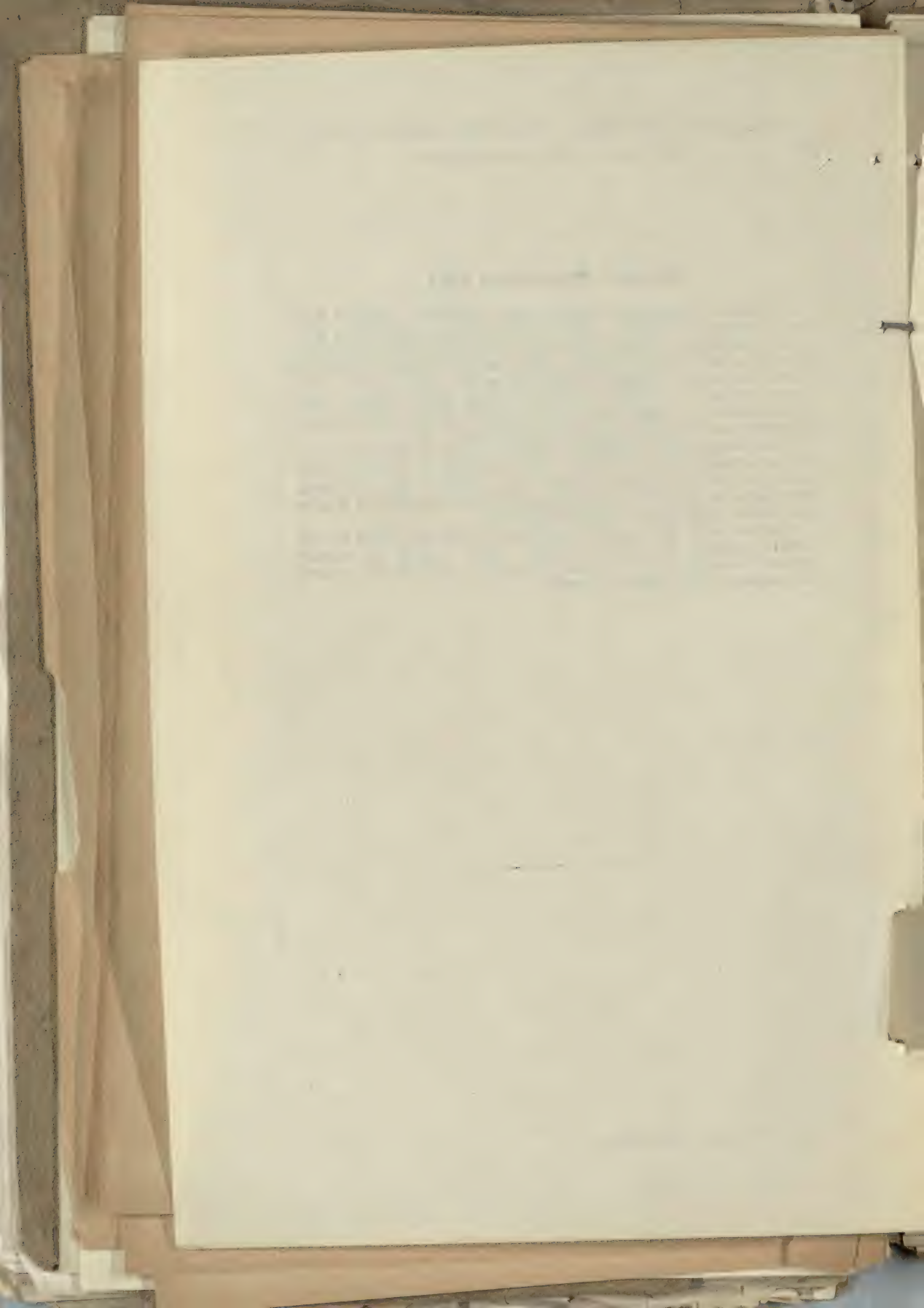
### Design (Ornament 23c).

Candidates are required to make designs for various purposes, such as—A design of decoration either for the interior wall surface of a public room, hall, or school, or for some such purpose. The ornamental spacings in such cases are usually left to the feeling and judgment of the candidate, and the drawing may be in colour or line; but in every case the method or materials in which the design and its different parts are intended to be carried out have to be stated, whether for instance in distemper, stencilling, plaster, relief, or otherwise;

or a repeating pattern suitable for a printed cotton, furniture cretonne, &c., in a certain number of colours. These designs are usually required to be made about 10½ inches square. The repeats may be the same size or less, but should be clearly shown either full size, or in a smaller scale sketch by the side of the detailed drawing;

or borders for a table-cover or such like in needlework either for silk, crewels, *appliqué*, and other methods. These designs are usually required to be made not less than 6 inches deep, and full size, to show the treatment of the corners in borders.





## SYLLABUS OF THIRD GRADE EXAMINATIONS.

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### ELEMENTARY ARCHITECTURE.

#### I.—The Orders Greek and Roman.

The word "order" as applied to architecture. Its meaning as a combination of a column and its usual superstructure, or entablature. This combination, almost the only means of producing architectural effect employed by the Greeks, and the chief feature of Roman architecture. The term order as possessing also a wider significance and extended to denote a style or manner in keeping with one of the varieties of column in use in classic times.

The Greeks' use of the orders Doric, Ionic, and Corinthian. The Romans' addition of two others, namely, Tuscan and Composite, so raising the number of orders to five.

Candidates are expected to make themselves familiar with the forms and general proportions of good examples of the orders—both Greek and Roman—so as to be able to draw them from memory with correctness, but it is not required that the dimensions of the minute subdivisions of height and projection which are met with in the books on the subject should be committed to memory.

II.—MOULDINGS made use of with each order; the capital considered as the index to each; the enrichments applied to the various mouldings; and the ornaments customarily made use of.

Candidates must be prepared to draw some of these from memory.

III.—SOURCES from which the orders were derived. Rudimentary and somewhat archaic forms in which they appear in early Greek work. The mode in which they were employed by Greek architects and by the Romans, including the way in which the latter combined arches with columns, and employed pedestals, thus variously extending the scope of the orders. The use made of the orders by Renaissance architects and the variations introduced.

From the first the attention of the student should be directed to the points of distinction as well as of resemblance between the Greek and Roman orders, extending to the mouldings, enrichments, and ornaments, as well as the leading forms and proportions; and to the wide difference in architectural character thus created.



#### IV.—GENERAL KNOWLEDGE. Terms in ordinary use in architectural books.

Candidates will be required to illustrate their answers under this head by sketches.

#### V.—BUILDINGS of architectural character—Renaissance, Medieval, or Modern.

Candidates will be required to answer questions about buildings with which they are familiar, and the styles in which they are built, and will be asked to draw them or parts of them from memory.

Candidates cannot be too strongly impressed that architecture consists of buildings, not of representations of them; and that making studies of good specimens of architecture from buildings, or in the case of monuments, &c. from casts, is the best way of obtaining proficiency in architecture. Such studies are often more instructive if drawn geometrically and to scale than if attempted in perspective.

Accuracy, combined with freedom, in draughtsmanship will always be taken into account in adjudging marks, and a thorough appreciation of the character of any object represented is of equal importance with the exact reproduction of the main proportions and prominent forms.

Candidates desiring to obtain a second class must be prepared to draw from memory, to scale, and with fair correctness, any of the orders Greek or Roman; and to a larger scale, portions of the mouldings, enrichments, capitals, or other features; and to answer questions on the architectural terms in general use.

Candidates desiring to obtain a first class must be able to do the work indicated above as required for the second class but with more precision and completeness; they must also be prepared to answer some of the other branches of study indicated above, though not necessarily in all of them; and their draughtsmanship must be of good quality.

#### BOOKS OF REFERENCE

##### FOR SECOND CLASS.

Ged. Cyclopædia.  
Chambers. Civil Architecture.  
Ruggs Smith and Slater. Classic sections.  
Lind. The Orders (Weale's Series).

##### FOR FIRST CLASS (in addition to the above).

Ruggs Smith and Poynter. Gothic and Renaissance sections.  
Bonsiepen. Handbook of Architectural Styles.  
Burnard. Parallel of the Orders of Architecture.

- Rickman. Styles of Architecture in England.  
Fergusson. { Handbook of Architecture, or  
                  { History of Architecture.  
Viollet le Duc. Dictionnaire.  
Penrose. Principles of Athenian Architecture.  
Scott. Lectures on Mediæval Architecture.  
Sharpe. Architectural Parallels.
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### III.—SYLLABUS OF SUBJECTS OF THIRD GRADE EXAMINATIONS IN ART.

#### PERSPECTIVE.

A. To obtain a second class in the 3rd grade examination in perspective (theory and practice) candidates will be required—

(a.) To represent from plan and elevation or from specification simple solids, or objects on the ground plane in any position either by the direct method or by the use of vanishing points.

(b.) To show a knowledge of the method of drawing and measuring lines inclined to the horizontal, and contained in vertical planes inclined to the picture plane.

To place in perspective figures or solids, some of whose leading constructive lines are horizontal, and the others contained in vertical planes at right angles to the horizontal lines, *e.g.*, a cube with one edge horizontal and one face making a given angle with the ground.

(c.) To find the reflections of such figures or solids in a horizontal reflecting surface.

(d.) To cast the shadows of such figures or solids upon horizontal and vertical surfaces by the light of the sun.

(e.) In *theory*, to define the terms used in the construction of the problems, and to describe clearly the methods employed, with the reasons for their employment.

B. To obtain a first class further knowledge will be required in each section, as under—

(a.) The perspective representation of solids having plane or curved surfaces in oblique positions, and all their constructive lines inclined to the ground.

(b.) The reflections of such solids in plane mirrors, horizontal or vertical.

(c.) The shadows of lines, surfaces and solids, rectilinear or curved, upon oblique planes, and surfaces of single curvature, by natural or artificial light.

(d.) In *theory* the candidate should be able to define the terms in use, to describe clearly all the constructions employed, and to give the reasons underlying their employment.

Imperfect solutions of questions in Section B., if displaying sufficient knowledge, may be counted towards a second class.

For a second class the problems may be worked either with or without the use of vanishing and measuring points. For a first class candidates must be prepared to show a knowledge of such matters as vanishing lines of oblique planes, vanishing points of shadows, &c.

Seeing that the terminology of the subject is somewhat unsettled and confusing, it is thought desirable to state that in the examination the following terms will be used with the meanings here attached to them:—

Ground line.—The intersection of the ground plane with the picture.

Picture line.—The intersection of any plane (except the ground plane) with the picture.



Vanishing parallel of a given line.—A line drawn through the eye parallel to the given line.

Horizontal trace of a plane.—Its intersection with the ground plane.

Inclined plane.—A plane inclined to the ground plane and having its horizontal trace perpendicular to the ground line.

Ascending } plane.—A plane inclined to the ground plane, and having  
Descending } its horizontal trace parallel to the ground line.

Oblique plane.—A plane inclined to the ground plane, and having its horizontal trace neither perpendicular nor parallel to the ground line.

Vanishing point of the inclination of a plane.—The vanishing point of a line in the plane at right angles to the horizontal trace of the plane.

## SYLLABUS OF THIRD GRADE EXAMINATIONS.

### ARCHITECTURAL HISTORIC ORNAMENT.

I.—Architectural historic ornaments classified as:—A. Columns and their appendages. B. Mouldings and enrichments of mouldings. C. Panels, spandrels, pediments, and surface ornament generally. D. Ornaments on the outline or skyline, as finials, crockets, acrotèria. E. Painted or coloured ornaments.

II.—The historic styles to be studied. A. Egyptian, with its columns of varied forms; surface ornament both in relief and painted. B. Greek, with its severe refinement in the column mouldings and enrichments, and surface ornament in panels, &c. C. Roman, with substantially the same classes of ornament as in Greek styles. Wide difference in quality. Roman examples (including Pompeian) of coloured architectural decoration of walls and pavements. D. Europe from the 12th to the 15th centuries inclusive. Mediæval architecture.

III.—Other styles. A. Prehistoric stone architecture. B. West Asiatic architecture (Assyria and Persia); C. Etruscan; D. Early Christian; E. Byzantine; F. Romanesque; G. The Renaissance of Italy, France, and other European countries; and H. Transitional styles between Mediæval and Renaissance.

IV.—The architecture of the East. A. The styles of Japan and China; B. The Saracenic architecture of Egypt, Arabia, Syria, and Spain; and the Saracenic and heathen architecture of India.

Candidates sitting for a second class will be required to answer questions only in respect of the four styles referred to in paragraphs I. and II.

Those sitting for a first class will have in addition to show an acquaintance with some of the styles mentioned in paragraphs III. and IV. These answers will for the most part consist of drawing; and marks will be given for good draughtsmanship as well as for correct answers.

BOOKS OF REFERENCE to be studied by Candidates trying for Second Class.

Owen Jones. *The Grammar of Ornament.*

R. N. Wornum. *Analysis of Ornament.*

Rosengarten. *Handbook of Architectural Styles.*

o 54467. 500.—8/88. Wt. 4320. E. & S.



Candidates trying for First Class should consult the following works in addition to the above:

- Perrot and Chipiez. Chaldea and Assyria.  
 " " Egypt.  
 Stuart and Revett. Antiquities of Athens.  
 Taylor and Cressy. Antiquities of Rome.  
 Zahn. Pompeii.  
 Heideloff. Byzantine and mediæval ornaments.  
 Coste. Architecture Arabe.  
 Fergusson. Indian and Eastern Architecture (Vol. IV. of the History).  
 De Caumont. Abécédaire.  
 Pugin. Specimens of Gothic.  
 " Examples "  
 Schutz. Renaissance in Italien.

## SYLLABUS OF THIRD GRADE EXAMINATIONS.

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### HISTORIC ORNAMENT.

1. Prehistoric ornament and cognate forms now in use among savage tribes.
2. Egyptian and Assyrian ornament and its symbolic character, as seen in relief sculpture and paintings in the British Museum, and figured in "Egypt," by Perrot and Chipiez; and "History of Chaldea and Assyria," by Perrot and Chipiez.
3. Early Greek and Etruscan ornament as illustrated in furniture, jewellery, metal work, pottery, and textiles to be seen in books and in the British and South Kensington Museums.
4. Greek, Greco-Roman, and Roman art from the flourishing times of Greek independence down to the time of Constantine, as shown in jewellery, pottery, metal-work, textiles, furniture, surface sculpture, wall painting, and mosaics.
5. Byzantine art with its Oriental characteristics, as it prevailed under the later Empire. Its influence on the revived art of Southern and Western Europe down to the 11th century.
6. Mediæval art. Embroideries, textile fabrics, tapestries, enamelling, metallurgy, wood and ivory carving, arms and armour, and illuminated MSS., from the 11th to the 15th century.
7. Renaissance period. Revival of ancient learning in the 15th century, and its influence on all the decorative and sumptuary arts of Italy and the rest of Europe. Sculpture and painting, bronze founding and chasing, painted sculpture, carved and painted furniture, goldsmiths' work, enamelling, majolica, and pottery, weaving, tapestry, embroidery, decoration in every kind of material. Influence of mediæval traditions on the arts of Northern Europe as late as the 17th century. Mixed style called François I., Elizabethan, and other names.
8. 18th century. Discovery of Herculaneum and Pompei, and revived influence of antique art. Manufactures of porcelain and pottery and of sumptuous furniture.
9. Oriental art as originating from Persia, with some Byzantine traditions. Damascened and wrought metal work, pottery, painted and inlaid wares, textiles, &c. Figure and flower painting as elements of Persian decoration.



Arabian art and the geometric character of its ornament. Representations of life forbidden in Arabian art. Skill of Indian craftsmen in the arts of Persia. Indian goldsmiths' work showing traces of Greek traditions.

10. Chinese and Japanese ornament. Jade and ivory carving, enamelling, porcelain, bronze casting on a colossal and on a minute scale ; lac work, block printing, silk and cotton weaving practised from remote times in China and Japan.

Candidates sitting for a second class will be required to answer questions only in respect of sections 1, 2, 3, 4.

Candidates sitting for a first class will be required to answer questions in respect of all the sections of the syllabus.

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BOOKS OF REFERENCE to be studied by Candidates trying for a Second Class.

"Egypt," by Perrot and Chipiez, translated by W. Armstrong.  
 "History of Chaldea and Assyria," by Perrot and Chipiez, translated by W. Armstrong.

Guhl and Königs Life of the Greeks and Romans.

Candidates sitting for a first class should consult the following works in addition to the above :—

Labarte's Handbook of the Arts of the Middle Ages.  
 South Kensington Museum Handbooks.

## SYLLABUS OF THIRD GRADE EXAMINATIONS.

### SCIOGRAPHY.

#### I. Orthographic projection.

Shades on and shadows cast by:—(1) Simple solids (rectilinear or of single curvature) and combinations of such solids; (2) simple forms of architectural or mechanical details. Axis parallel to one of the planes of projection in each case.

Conditions of lighting:—(a) Sunlight. Rays represented in elevation and plan at  $45^{\circ}$ ; shadows received by planes, (1) vertical, (2) horizontal, (3) inclined;\* and by surfaces of single curvature having their axis either vertical or perpendicular to the vertical plane.—(b) Artificial light. Shadows received by vertical and horizontal planes.

#### II. Perspective projection.

Shades and shadows of simple solids, and combinations of such solids, cast upon vertical and horizontal planes by sun or artificial light.

#### III. Orthographic projection.

Shades on and shadows cast by:—Solids similar to those described above (I.) but in any position; solids of double curvature, e.g., sphere, hollow sphere, vase, baluster, and cup forms.

Conditions of lighting, sunlight or artificial light. Sun's rays in any specified direction. Shadows received by planes (1) vertical, (2) horizontal, (3) inclined,\* (4) oblique (given by their traces); and by surfaces of single or double curvature in any position.

#### IV. Perspective projection.

Solids as above (II.) under any conditions of lighting, natural or artificial.

Candidates desiring to obtain a second class must be prepared to solve problems in sections I. and II.

Candidates desiring to obtain a first class must be prepared to solve problems in sections III. and IV.

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\* An inclined plane is to be taken to mean such a plane as is represented in elevation by a single line, i.e., its horizontal trace is perpendicular to the vertical plane of projection.



## BOOKS OF REFERENCE.

## FOR SECOND CLASS.

For *Orthographic* projection of shadows.

Shadows / J. Gwilt. *Sciography or Examples of Shadows.* 1824.  
at 45° { J. Newlands. *Carpenter and Joiner's Assistant.*

For *Perspective* projection of shadows.

S. J. Cartledge. *Elementary Perspective Drawing.* Part IV.  
H. J. Dennis. *Third Grade Perspective.*

## FOR FIRST CLASS (in addition to the above).

Other { D. A. Low. *Text Book of Practical Solid Geometry.*  
angles. { Part II.  
          { H. Angel. *Practical Plane Geometry and Projection.*  
          { Captain G. S. Clarke. *Practical Geometry.*  
R. C. Puckett, Ph.D. *Sciography or Radial Projection of Shadows.*

## SYLLABUS OF THIRD GRADE EXAMINATIONS.

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### ARCHITECTURAL DESIGN.

Candidates will be required to plan and design a building in conformity with a statement of requirements and conditions. They will be to a large extent left free in choice of style and treatment, as it is of more importance that one style should be mastered than that a superficial acquaintance with many styles should be acquired; but the Candidates should be prepared to work in some style of Renaissance or Gothic, and correctness in the use of the style selected will be considered of more importance than originality.

I.—MAIN divisions into which architectural work may be separated; floor, walls, roof, openings, columns, ornaments, and colour.

II.—The Conditions of the problem as regards accommodation, communication, lighting, &c.; the Plan as the basis of a building with a satisfactory exterior and good architectural interior features. The Section to show internal design. In both section and elevation good proportion, a good balance of voids and solids, and, so far as opportunity offers, appropriate ornament should be aimed at. Drawing should be at once accurate and free.

Candidates will not be asked for any application of colour to the design, but all the other points should receive the Student's attention while at work.

Candidates must study their plans with care.

Candidates sitting for a first class must show wider and more intimate knowledge of architecture, greater skill, better draughtsmanship and more power of design, with not less correctness, than those sitting for a second class.





## SYLLABUS OF THIRD GRADE EXAMINATIONS.

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### ANATOMY.

Candidates desiring to obtain a second class, must be prepared to answer questions on bones, ligaments, joints, muscles—their action—and surface forms (great care to be taken in anatomical nomenclature, and in *observation*, from the commencement); to draw with fair correctness from memory, and to fill in an outlined figure or portion of figure with bones, muscles, tendons, and contours which will accompany the examination paper.

Candidates desiring to obtain a first class, must be able to answer questions as indicated above, but with more precision and completeness; they must also be prepared in other branches of study, *i.e.*, the antique, the living body, and be conversant with such text-books as are to be found in most libraries, and as indicated below; to draw correctly from memory, and to fill in an outline sketch as above which will accompany the examination paper. Their draughtsmanship must be of good quality.

#### I.—The Bones.

- (a.) *The skeleton.*—Names and connexions of the bones; influence of the skeleton on external form.
- (b.) *The separate bones, with their surface forms.*—Foot; leg; patella; thigh; hip bone; sacrum; coccyx; pelvis; vertebral column; special vertebræ; thorax; arm bones; fore arm; hand; skull; separate bones of skull; face; general consideration of skeleton; sexes; races of man.

#### II.—The Joints.

- (a.) *The joints generally.*—Immoveable; mixed; moveable.
- (b.) *Particular joints.*—Lower limb; pelvis; vertebral column; thorax; shoulder girdle; upper limb; head and face.

#### III.—The Muscles.

- (a.) *The muscular system.*—Structure and action of the muscles, their influence on external form; the skin; fasciæ.
- (b.) *The individual muscles.*—Foot; leg; thigh; lower limb, their surface forms. Trunk, their surface forms. Upper limb; arm; fore arm; hand, their surface forms. Neck; head; face; muscles of expression; their surface forms.



*For 2nd class.*

Marshall, Anatomy for Artists.  
Knox and Pau, Anatomy for Artists.  
Sparkes' Artistic Anatomy.  
Any of the ordinary illustrated anatomical text books in use, *e.g.*, Gray  
Wilson, or Quain.

*For 1st class.*

In addition to the above-named books for second class, candidates may consult the following :—

Bell, Sir C., *Anatomy of Expression*.  
Flaxman, *Lectures on Sculpture*.

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